



A MONTHLY JOURNAL

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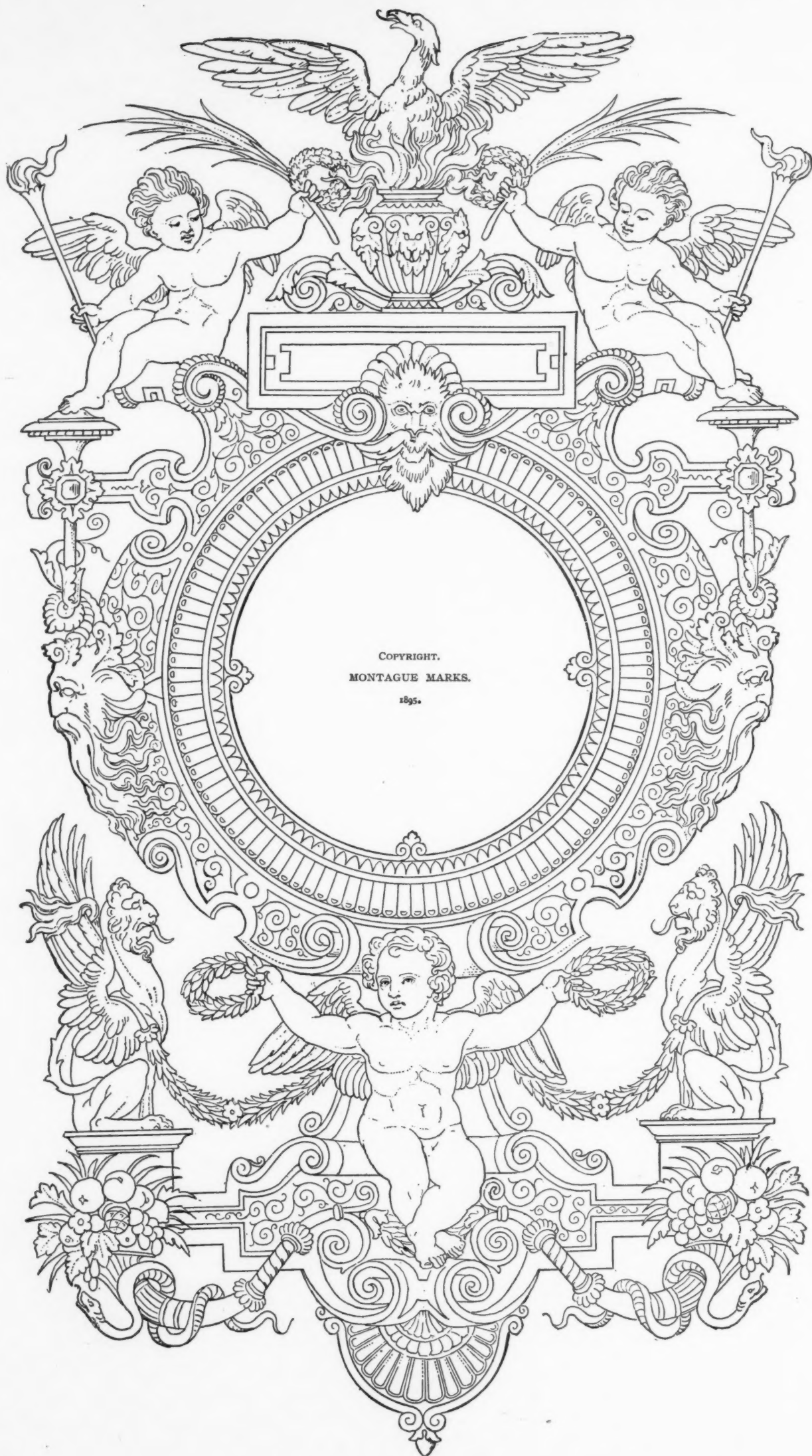
## ART IN THE HOUSEHOLD

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MONTAGUE MARKS.

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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



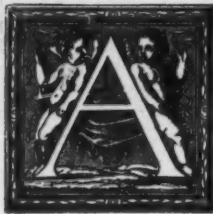
"PORTRAIT OF A LADY IN RENAISSANCE COSTUME." AFTER THE PAINTING BY BARENTSEN, A DUTCH PUPIL OF TITIAN (1534-1592).



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## MY NOTE BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



**PATHETIC** appeal for help comes to me from a picture dealer in Florida whom a jury has convicted of felony in selling prints alleged to be "obscene." When I say that they are such reproductions, by the Berlin Photographic Company, of notable paintings as any cultivated person

would be proud to own, the hardship of the case will be apparent. But what can be done in the matter when judge and jury, prosecuting attorney, and all are on the same level of vulgar ignorance as that lately displayed by our own Anthony Comstock! The virtuous horror of the latter in discovering a copy of "Tom Jones"—a work which he confessed he had only just heard of—was only less ludicrous than the shock given to the Florida assemblage when a photogravure of a painting of "The Judgment of Paris" was exhibited in court as the "obscene" picture which my Florida correspondent has been convicted of selling. One witness for the prosecution admitted that he did not know what the picture was about, but he said he had heard all about Paris, and it was quite enough for him that the story had something to do with that wicked city. A stay of sentence is hoped for, pending an appeal to a higher court. In the meanwhile the unfortunate dealer, I am sure, will have the sympathy of every artist and true art lover in the land.

It is interesting to note that while this painful incident marks the state of artistic culture in a town in Florida, the great city of Glasgow is distinguishing itself by a similar outburst of pruriency over the exhibition by a firm of fine art dealers in that city of six mezzotints of well-known pictures of noted English artists. The chief constable called and requested that they be removed, on the ground that they were unfit for public inspection. One of the prints, oddly enough, in this case, too, was "The Judgment of Paris," but this one is after Solomon, whose "Orpheus" was also put under the ban. The other four were Watts's exquisite "Diana and Endymion" (which was illustrated in *The Art Amateur* at the time the original was exhibited in New York at The Metropolitan Museum of Art); "A Visit to Æsculapius," by Poynter; "Syrinx," by Arthur Hacker, and "The Bath of Psyche," by Sir Frederick Leighton. The distinguished president of the Royal Academy writes as follows to one of his friends:

"I learn with surprise and regret that Glasgow, alone, I think, among the large cities of Great Britain still lags in the stage in which works inspired solely by a desire to express the dignity and beauty of the noblest work of creation, the human form, awaken only suggestions of the obscene. This, however, is a matter which cannot be dealt with from without, certainly not by action on the part of the artists who produced these works. Time only and the increasing influence of the more enlightened of your citizens, who, I believe, are many, can be looked to bring about a more wholesome, and, let me add, cleaner frame of mind."

The idea could not be better expressed. Time and "the increasing influence of the more enlightened;" and, above all, a "cleaner frame of mind"! Amen.

WITH ceremony and circumstance, another graven image has been added to the city of New York's depressing collection in the Central Park. Although Mr. St. Gaudens's creditable statue of Columbus, which stood in front of The Administration Building at The World's Fair, is yet only in plaster, it was found necessary to import from Madrid a bronze copy of the commonplace Sufiol statue there, and the unveiling of it was made the occasion of much buncombe oratory by the Vice-President of the United States, Mr. Chauncey M. Depew, and other distinguished politicians. An occasion such as this might well have been, should surely have added lustre to the cause of American art and national self-respect. Instead, it but emphasized the snobbish preference among certain of our rich men for anything that is foreign. This was rendered the more distressing by the reading of a patronizing letter from the Duke of Veragua, of whom, in all conscience, one might reasonably have hoped to have heard the last by this time. But in nowise abashed by the humiliating failure of the

subscription paper lately circulated among his American entertainers for his relief from his private debts, the proud hidalgo "bobs up serenely," and "as a descendant of Columbus and as a Spaniard" (Heaven save the mark!) he thanks the United States for "this new tribute of respect to the memory of my illustrious ancestor."

As I foretold, the "antique" rug auction frauds in New York, exposed in *My Note-Book* early in the winter, have been repeated through the country. What is really amazing, though, is that, in certain cities, old established dry-goods houses have been satisfied to wink at the methods of the promoters of these impositions on the public, in return for from five to ten per cent of the proceeds of the sales.

It is said by a New York journal that "since the dismemberment of the famous Spitzer collection, Mr. Riggs, of Washington, now living in Paris, is considered to have the finest private collection of ancient armor; it is valued at a million dollars." But the Spitzer collection of armor is still unsold.

THE arrest of Mr. Topakayan, the self-styled "Imperial Persian Commissioner to The World's Fair," on the charge of obtaining money under false pretences, in connection with his extraordinary "antique" rug sales, has stung him into recrimination against a firm he supposes to have instigated his prosecution. He accuses this concern of "doctoring rugs and carpets; that is"—I am quoting from his advertisement—"giving to a modern article an artificial lustre, and so making them (sic) appear antique, so as to command a high price." That such a practice prevails to a great extent is notorious in the trade.

THERE is yet to be held in this country the first really representative collection of paintings by the "Early English Masters." The chances for such an exhibition are improving year by year; but Constable, Gainsborough, and Reynolds, I think, have still to be seen at their best, although of the first named I recall two admirable examples of his best period, imported by Cotter a few years ago, and one or two capital specimens of his earlier period in the collection of Mr. Fuller. At the recent Lotos Club exhibition of "Early English Masters," he was not represented at all; nor was Reynolds. By Gainsborough there was a loosely painted, artistic study of a woodman and his dog, owned by Mr. J. C. Hoagland, who, it was said, paid \$10,000 for it. This would be incredible if one did not know that, with the great demand in London just now for really authenticated examples of any of the three painters named, anything by any one of them commands a price out of all proportion to its intrinsic value.

THERE is no such vogue in England as yet, however, for the work of Richard Wilson—although his turn may come next—and of this excellent artist both Mr. Hoagland and Mr. George A. Hearn sent beautiful examples to the Lotos Club exhibition. The "View of Lake Nemi," owned by the former, is indeed a grand painting, wonderful in its golden, translucent tone, and with much of the charm of a fine Corot. Mr. Hearn also is more to be congratulated on his examples of Wilson than on his "Gainsborough" landscape. "Peasants Dancing" is delightfully reminiscent of Claude, while in no way imitating him, and the "Italian Lake"—which seems to be painted in oil on sketching paper—while lacking the tonality of Claude, in its tender, poetical treatment reminds one once more of Corot. But if it may be assumed that Corot was influenced by Wilson, still easier is it to believe that Constable was—in view of the powerful and dramatic canvas entitled "The Storm," which, at first sight, might almost have passed unchallenged as the work of the latter. Both of these fine Wilsons were lent by Mr. Hearn, as were also "The Old Oak," by the elder Crome, and a golden "Moonlight," with wonderful cloud perspective, by Crome the younger. The former is a large canvas, very rich in color, and suggesting a "tight" Rousseau. Here I find myself again instituting comparisons; but really they are inevitable in regard to this period of transition in landscape painting. An interesting study of the torso of a woman, beautifully modelled and luminous in color, attributed to William Etty, was exhibited by Mr. W. H. Chapman, Jr., elabo-

rately framed, and called "The Spirit of the Morning." Of course, the artist could have given no name to such a purely tentative sketch, with the head put in only experimentally, over another painting, and the hands not drawn at all.

PENDING the opening of the new wing of The Metropolitan Museum of Art, it would be an admirable thing for the trustees to have a series of descriptive pamphlets of the various collections prepared by experts. Last month I ventured to suggest that Mr. Robinson, attached to The Boston Museum of Fine Arts, be invited to catalogue the Di Cesnola collection. He is already fairly familiar with it; but on his return from Europe—and incidentally, perhaps, from The British Museum and The Louvre—he would probably be better qualified than ever for the task. It seems a pity, too, that the trustees of The Metropolitan Museum have not taken advantage of the presence in this country of such experts as Dr. Bushell, of Pekin, and Mr. Pethik, of Tien-tsin, to get them to catalogue the Chinese porcelains. Private collectors seem to be much more on the alert. Mr. Walters and Mr. Bishop—who, each, has a monumental catalogue of his treasures in preparation—have eagerly availed themselves of the doctor's vast store of special knowledge on the subject of porcelains and jades, and should he succeed in getting prolonged leave of absence from the British Legation at Pekin—to secure which he has sailed for England—Mr. Walters, I am told, will perhaps, for a year to come, have the benefit of his services in the cataloguing of his great collections.

MR. PETHIK, hardly less noted as a connoisseur, is about to return to China. Unlike Dr. Bushell, he does not expect to come back soon to the United States. His visit to this country recalls the famous "Mandarin" sale at the American Art Galleries. The "Mandarin" part of the affair, of course, was humbug. The tall Chinamen, in gorgeous garb, who attracted much attention, were dealers in curios with whom Mr. Pethik had done a good deal of business, and when they heard that he was about to sell his collection in the United States, they begged him to include a lot of their wares. He consented, and, by doing so, lowered materially the average of the sale. Nevertheless, it was a memorable one, if for no other reason than that on that occasion was sold the finest sang-de-bœuf beaker known to connoisseurs in this country. It was knocked down to Mr. Brayton Ives for \$1400, and at the great Ives sale it went to Mr. Walters for \$2300. If it were in the market now, it would bring at least twice as much. Another notable object sold at the "Mandarin sale" was the little black bottle decorated with butterflies and vines which is one of the most beautiful pieces in the case of "blacks" in Mr. Garland's collection of porcelains at The Metropolitan Museum.

IN justice to Mr. Pethik, I hasten to add that he had nothing to do with the "Mandarin" feature of the sale, the absurdity of which, by the way, was exploded on the spot, by one of the tall Chinamen officiously insisting on helping one of the buyers to put on his overcoat. Imagine a Mandarin so demeaning himself. Both of the tall Chinamen, I am told, were thrown into jail on their return to their native land, against whose laws they had sinned in some way or another. As for Mr. Pethik, he is a man of dignity and position, certainly above the petty tricks of the auction room. He went out to China as a missionary, and became learned in the language and ways of the country to a degree unapproached, perhaps, by any other American. Wearing the native costume, he lived constantly among the people. Later, he became attached to the American legation, and was also vice-consul at Tien-tsin, which city is near the residence of the Viceroy, by whom, it is said, Mr. Pethik is much esteemed.

THE Vandyck portrait imported by Mr. Sutton has been shown to possible purchasers of a \$100,000 picture; but it is still on his hands. That it came from Mr. Sedelmeyer has given rise to the rumor that that well-known dealer is interested in its sale. This is not so. Mr. Sedelmeyer and Mr. Sutton have been "out" ever since their little misunderstanding about Munkacsy's "Christ Before Pilate" exhibition in New York. But "business is business," and when the plucky buyer of "The Angelus," being in Paris, expressed a wish to see the Vandyck, which it was reported had just been bought out of an English nobleman's collection, he was







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invited to do so. The price asked was high; but such a consideration never deters Mr. Sutton from acquiring an unusually desirable picture, as this certainly must be. He paid the money without a murmur, and if times were only a little better than they are, I dare say that before now he would have reimbursed himself on his purchase.

\* \* \*

THERE are some pictures, however, which Mr. Sutton would probably rather hold than sell just now. "I mean his charming "Monets." When a customer asks the price of one of them, he is apt to put it rather high, because he is not anxious to part with it. No doubt he has heard from Paris of the acceptance, by The Luxembourg, of the legacy of Caillebotte, which is sure to "boom" both here and there the market in Impressionist pictures. Caillebotte left to that famous gallery his collection of about sixty paintings by Manet, Monet, Degas, Sisley, Renoir, Pissarro, and Cezanne, and a large proportion of them are to be hung. This portends an artistic revolution, indeed. The first "Impressionist" to be represented in The Luxembourg was Manet, through his "Olympia." Then came Renoir's "At the Piano," similar in composition to the picture of his we gave as a frontispiece to The Art Amateur of November, 1892. The Renoir was succeeded in The Luxembourg by a portrait by Mlle. Berthe Morizot (Madame Manet). There were only these three Impressionist pictures there until this summary execution of posthumous vengeance on his contemporaries by the eccentric but far-sighted Caillebotte. A single example of his own work has been added to complete the representation of the school.

\* \* \*

ERASING the lettering from an old copper plate for the purpose of printing "rare" or "unique" proofs is not an uncommon trick. But one does not often hear of the substitution of another name for the one removed, as in the case of an alleged "Bartolozzi" I saw recently. The print referred to was Schiavonetti's mezzotint, "A Nest of Cupids." The original lettering on the plate reads: "Engraved by Schiavonetti," and, at the other end, "Published by Bartolozzi." All this had been removed, and the one line, "Engraved by Bartolozzi," was substituted. It must be admitted, however, that the work was in no way inferior to the average of that of the more famous engraver.

MONTAGUE MARKS.

#### THE METROPOLITAN MUSEUM RE-OPENING.

##### MR. GARLAND'S COLLECTION OF CHINESE PORCELAINS.

IN our notes on the recent loan exhibition at the National Academy of Design we gave some account of a portion of Mr. James A. Garland's famous monochrome and decorated Chinese porcelains. The collection, largely re-enforced, is now exhibited at the Metropolitan Museum of Art, in the gallery over the large hall, formerly occupied in part by the Avery collection of porcelains belonging to the Museum. These last are being arranged, with several other collections, in the new part of the building, which will not be re-opened to the public until some time in October.

The Garland collection, in the main, is arranged according to the recognized genres, specimens in which black is the ground color being kept together, two large cases being filled with pieces of "powdered blue," one with rose red, three with pieces of the "green family," and so on. Many of the gems will be found in the four cases of blue and white. These contain mostly hard paste pieces, and many are remarkable chiefly for their size or the subject of their decoration. A large jar has a picture of an emperor and his suite looking from a terrace at ladies in boats who are gathering lotus flowers in the pond below. Four fine "hawthorn" ginger jars—including the incomparable "Blenheim"—are separated from the rest of the collection, being placed with a beautiful "grains of rice" bowl, and some delicately ornamented pieces of ivory white in a small case apart. As usual, the smaller pieces, whether of hard or of soft paste, are the finest. A garniture of five tall cornet-shaped vases has the same decoration of landscapes, flowers, and figures, in varied tones of blue. Two tall jars with covers having a lambrequin decoration in deep blue, and a small teapot with emblems in a similar blue are among the most brilliantly glazed pieces of hard paste. A small fusiform vase with elephant head handles, bearing traces of gilding, has a graceful decoration in a paler blue of ladies standing among trees and vases

of flowers. A small soft paste jar has a highly artistic design of melons and butterflies in various tones of blue.

The case of mirror black holds a splendid large jar with cover decorated with quite a forest of flowering shrubs, magnolias, guelders roses, plum tree, peonies, growing among fantastic rocks, and colored in the usual scheme of dull purple, pale yellow, green, and white. Several tall vases show variations of this scheme, one having a plum branch with red and white blossoms. This is the famous "red hawthorn" piece from the Salt-ling collection, to which reference was made in the March issue of The Art Amateur. The attendant unctuously informs visitors that it cost Mr. Garland \$10,000—which is not true. The vase is, so far as is known, unique, but it is not more beautiful than other pieces of the "hawthorn" family in this collection.

In the same case is a very interesting large bowl of a deep olive color, highly iridescent and decorated with branches of white flowers and green leaves reserved. Here also is the teapot (shorn of spout and handle) in the form of the character for "longevity," of which we have already spoken and published an illustration. Both of these objects belong rather with the green vases in



HASTY SKETCH, BY DAVID, OF MARIE ANTOINETTE ON HER WAY TO EXECUTION.

(Shown at the Recent Paris Exhibition of Marie Antoinette Relics.)

the neighboring cases than with the mirror black. One of these last-mentioned cases is devoted to small cabinet pieces, including several small, sacrificial beakers and small cups in the same colors as the mirror black ware, but the green, as a rule, predominates. The decoration, however, is of quite another character, fishes, dragons, horses, and human figures replacing the birds, butterflies, and flowers of the later ware. The drawing and modeling is often better than in later pieces, and though the paste is comparatively coarse in appearance it has much character, and is in reality very fine and hard. Near this case is a small but curious lot of Chinese faience, chiefly in dark or pale blue. A statue of the goddess Kuan Yin, in a dark blue grotto, with a worshipper on one side and a turquoise-colored parrot on the other, is of considerable interest as to style. The draperies are conventional to the last degree, but the modelling of the flesh, which is left unglazed, is very clever, and is comparatively naturalistic. The decoration on most of the vases is outlined in relief to prevent the blending of the glazes, an expedient which was also resorted to by the Moors in their glazed wall-tiles.

The powdered blue, rose, and egg-shell specimens make about one third of the collection, and include some fine with many inferior pieces. A set of two jars, two plates, two bowls, three smaller jars, and as many cornet vases are colored in a fine pale rose with reserved panels of many shapes variously decorated. A tall jar with borders of rose color at top and bottom, and body

decorated with vases of flowers in brilliant colors, is flanked on either side by smaller jars completely covered with a ground of deep rose pink, on which are scattered flowers and insects in other colors, and with reserves filled with flowers, poultry, figures, and landscapes. One subject of a boy and his teacher which is repeated on these two jars may serve to show the degree of freedom which was considered permissible in copying a motive of the sort. The drawing of the figures is the same, but the coloring is different in each case, and the accessories are differently grouped. The egg-shell china includes a series of lanterns, some with pierced ornamentation, some with figure scenes painted on the sides, and numerous repetitions of the favorite domestic scenes—ladies playing mandolins, or occupied with their children. Finally, there are a number of pieces decorated in part with European motives, coats-of-arms, and portraits and copies of Dutch paintings.

#### THE "GROUP EXHIBITION."

##### \* FIRST NOTICE.

THE idea of arranging pictures in groups, so that all those by the same painter should be hung together, which was abandoned at Chicago for lack of space and of time, has been carried out at The Fine Arts Society's Galleries in an exhibition of American paintings which will remain open all the summer. The affair has other novel features which should interest artists. The painters concerned pay each for the space that he occupies, and the position of each on the walls has been decided by lot. Within his space each has hung his pictures to suit himself. Thus there can be no heart-burnings about rejection or skying. The usual price is charged for admission, and goes, we presume, to reimburse the exhibitors; there are no catalogues, but beneath each man's exhibit a card has been placed bearing the numbers and titles of his pictures. The system is as convenient to the visitor as it doubtless is to the artists represented, and, for our part, we heartily wish that it would be followed in all cases.

The general aspect of the show is decidedly pleasing. The paintings are disposed in small groups of from two to twenty each, are well balanced, and cover the walls without crowding. Whether by fate or by general consent, the largest, those of Mr. Blashfield, are given the position which their size demands. His big picture of "Choir Boys" swinging censers can be seen across the whole length of the three galleries, and his colossal "Angel with the Flaming Sword" has only a slightly less advantageous position. Both of these paintings have already been commented upon in these pages; but the artist's smaller studies of architectural subjects are not so well known. They include sketches in oils of the Parthenon, of one of the temples at Luxor, and of part of the heart of Florence, with its mediæval towers and roof-tops. Mr. William M. Chase has taken all of one end wall of the main gallery, and makes a most interesting display. Of his oil paintings, the most attractive—reminiscent of Terburg—is his "Lady in White," though it is little more than a study of a white satin dress against a dark background, for the face is turned away from the spectator. But his pastels, "Good Friends" and "At the Window," are interesting both in subject and in execution. The former is his well-known picture of a little girl in white and a white greyhound in a shaded spot on a grassy lawn. The varying whites of the girl's dress and the dog's silky coat mostly in shadow, but flecked with spots of sunlight, harmonize delightfully with the broad expanse of green in which they are set. A mere touch of green, a glimpse of a grassy roadside seen through the open window, forms the young woman in gray in the other picture. Of several landscape studies, that called "Flying Clouds" is perhaps the best, though the white masses of cloud are rather too solidly painted; the sand-dunes, with their wild shrubbery decked with autumn foliage and the bit of sandy road in the foreground, are as faithful as any of Mr. Chase's numerous smaller landscapes, while the picture has a freedom and breadth not to be looked for in works that approach the scale of miniature. "Fishing Boats at Anchor," in an expanse of calm gray water, has even greater breadth of effect, but does not give the same impression of reality.

One of the most interesting exhibits is made by Mr. Carroll Beckwith, whose remarkable portraits have been much admired at recent exhibitions. "The Plush Pillow" is a study of the head and bust of a sleeping model brought out in admirable relief, and the flesh



tones have a brilliancy and transparency not to be found elsewhere in the exhibition. In his method of painting Mr. Beckwith evidently follows Bonnat, cross-hatching the flesh and accusing the relief by deftly introduced accents of light or shade. But the art to conceal art is better understood, or, if not, then more carefully practised by the American artist. "A Study Head" of an old man is more broadly treated, but is excellent in color and expression. "Morning in Normandy" is a garden scene, with a young peasant woman leaning on the handle of some implement. In this and in "A Summer Sketch" of a young woman with a book, and "On the River," another young woman in a boat, the relations of figure with landscape are very well seen and rendered.

#### THE CRIMINAL COURT-ROOM DECORATION.

THE exhibition of the drawings submitted in competition for the decoration of the new criminal court-room has taken place, since our last issue, at the galleries of The American Fine Arts Society. The exhibition was in several ways interesting and instructive. For one thing, it showed that artists are nearly equally divided as to the sort of design that is appropriate in such cases, almost as many of the better sort of designs shown being realistic as ideal. Two artists, Mr. Reinhart and Mr. Turner, choose to depict court-house scenes, which suggests carrying coals to Newcastle. Mr. Reinhart's was a very rough sketch, but accompanied by an intimation that he was fully prepared with all necessary details. Mr. Turner's, to which the second prize was awarded, was quite an elaborate drawing of the trial of the historic case of Rutgers vs. Waddington in 1784. Neither scheme seemed likely to furnish a very impressive background for a modern judge and jury. A Boston artist, Mr. W. D. Hamilton, had the idea that designs drawn from Indian life should be suitable. Accordingly he had a number of Indian vedettes in his frieze, and his principal subject showed an Indian tribe in marching order, bearing a dead or wounded chief, whose two children, standing on a rocky pinnacle, invoke the great spirit to obtain justice on their enemies. This scene was very well conceived as a picture, and as a decoration for Tammany Hall it might be highly appropriate. But all three of these painters seem to have been thinking of easel pictures, such as they are accustomed to paint, and to have had very little idea of decorative effect. Mr. Hamilton's sketch indeed provided for a somewhat funereal scheme of treatment in greenish gray and silver spatter-work, which served very well to give value to the sunset hues in his principal picture, but which would be dreadful if carried out all over a large room. Mrs. Whitman had a design of the Fall of Man, in which the legendary apple-tree loomed up grandly, but the figures were small and insignificant. Mr. Will H. Low also turned to scriptural themes, and had pictures of the Death of Abel, and the Deliverance of St. Peter flanking a central panel, in which a gigantic figure of Law stood poised on a globe among moonlit clouds. The most elaborate of many allegorical designs was that of Mr. A. B. Davies, whose single oblong composition showed a great many figures of Crime, Revenge, Retribution, and so forth, leading the eye to a central figure of Justice, all posed in a quaintly decorative landscape, suggestive of the early Italian Renaissance. But however interesting this might be, the artist has still to show himself possessed of the skill and discretion necessary to carry out such a scheme on a large scale, and the \$5000 which it has been decided to try to raise would hardly pay for the work. The jury were undoubtedly well advised in giving their preference to Mr. Simmons's much simpler design. This shows, disposed in an architectural setting, a central group of Justice, with two supporting genii, and two oblong panels, with figures of Liberty, Equality, Fraternity on the one hand and the three Fates on the other. The general scheme is to merely tone the walls and ceiling to a deep creamy white tint, and add a little stencilling and a few Roman fasces in gilding. The white draperies and architecture of the leading design are scarcely darker, and the whole has a dignified, yet not too severe aspect. The symbolism explains itself to any one at all used to similar decorations. As much might be said of Mr. Shirlaw's design of the Fates, to which the third prize has been awarded; but, as we foresaw, a large majority of the designs submitted and exhibited are such as would add unduly to the terrors of justice if, through any mischance, one of them had been accepted, and if the money could be found to pay for it.

#### ART IN PHOTOGRAPHY.

THE most important exhibition yet made by The Society of American Photographers was opened at the Fine Arts Society's Building on April 16th. The exhibition included much work by British and other foreign photographers, and we are obliged to add that, considered artistically, these foreign exhibits were the best. Our amateurs are as yet too much bent on securing mere distinctness of detail, or are occupied with such elementary difficulties as want of transparency in the shadows and of modelling in the lights. Some notable results have, however, been attained in studio work, in completely lighting the figure, as in Mr. James L. Breese's portrait of Miss M— posing for a statue of the Republic. The tones of white draperies, flesh, and dark hair are here well given in their true relations, and there are no spotty whites or opaque blacks, but all parts of the figure are well modelled. A more difficult subject because the scene is out-of-doors, is by Miss Emma Justine Farnsworth, of Albany, N. Y. In this a female figure in classic costume comes quickly through the grass, with a background of apple-trees in blossom. As regards tone, the picture is only less successful than Mr. Breese's, who had all the advantage of being able to arrange his lighting to suit his subject. There is no lack of detail, which, however, is not forced into prominence, and the figure is gracefully balanced, with a satisfactory suggestion of movement. Of the numerous attempts in the use of rough-grained papers, Mr. W. B. Post's hot platinotype print of "A Foggy Day Off the Battery" was the most successful, showing soft gradations in sky and water, and sparkling lights in the latter, like such as might be obtained in a sepia drawing. One of the most pictorial effects among the foreign exhibits was a carbon print of a shepherd and his flock on a road bordered by a long line of trees on the one side and a dark canal on the other. An interesting bit of natural composition was a spring evening effect, with a cloudy sky opening fanwise from near the horizon, and a flooded stream running into the foreground, with some picturesque willows on its banks. This was by Mr. Charles Moss, of Croydon, England. Two platinotypes of bas-reliefs by Mr. Frederick Hollyer, of London, England, were not remarkably successful, but his portrait heads from life and his reproductions of drawings by Holbein were excellent.

#### SOME CURIOUS DRAWINGS BY TRUMBULL.

AN interesting collection of sketches, some in pen and ink and others in India ink wash, by the Revolutionary artist, John Trumbull, is to be seen at Dodd, Mead & Co.'s. Trumbull was Washington's aide-de-camp, and made use of the facilities which he thus enjoyed to sketch from the life, or shortly after the fact, those every-day occurrences that struck him as characteristic, humorous, or as having pictorial value. The result is quite a gallery of portraits in action, and as Trumbull's skill was in most respects equal to that of our foremost illustrators of to-day, those drawings give us a vivid impression of actuality. The drawings were made on whatever material happened to be at hand, many being on the fly-leaves or parchment covers of old books, one being on deerskin, as shown by the hair still adhering to the back, and one apparently on a drum-head. The subjects are mostly single figures and heads spiritedly drawn, and with a good deal of expression; but many are groups, and of these it is easy to tell which were from life and which were made up to illustrate a telling incident. The soldier-artist was not a master of perspective, and, in the last-mentioned class of subjects the figures are frequently too large or too small for their places. In one of these drawings Washington has his arm about Miss Pollock's waist, while Putnam puts his head in at the window and blows a blast on a trumpet. Putnam is here gigantic in the foreground, and the general and his sweetheart diminutive, though but a pace or two away. The incident may have been seen by the sketcher, and owing to the small size of the room, he may have been too near the intruding Putnam to see both him and the principal figures distinctly at one glance. But he has depicted all three distinctly, without accommodating the perspective to the change, with the result just mentioned. Miss Pollock is the principal figure in another picture, in which she enters Washington's bedroom to throw open the window-shutters, awakening the general, who, suddenly aroused, sits up in the old-fashioned four-post canopied bed. Miss Pol-

lock, Benedict Arnold, and Washington are taking tea together in still another sketch. There are sketches of military councils, camp scenes, the surrender of a British officer, and among the portraits introduced are those of Generals Green, Knox, Schuyler, and Moultrie, besides those already mentioned. A rough sketch in pen and ink of Napoleon, apparently perplexed and in a bad temper, was made during a short visit which Trumbull made to France. Many of the drawings are in the original old mahogany frames, which, darkened by age, make a very harmonious setting for the vellum parchment or paper. Professor Weir, of Yale, and Mr. Avery, who are experts in Trumbull's work, have passed on the authenticity of the drawings, which have remained in the hands of a Virginian family from 1824 until quite recently, when they were dispersed, and were again collected by their present owner.

#### NAPOLEON.

THE revival of interest in the career of the first Napoleon has led to the holding of several small exhibitions of prints and other works relating to him, of which the most interesting is that at Wunderlich's Gallery, which includes numerous signed proofs of well-known engravings, and a few rarities, such as Billard's excellent colored lithograph of Napoleon at St. Helena dictating to his secretary. The ex-emperor, in a loose-fitting suit of some light material, is leaning carelessly against a desk, while the secretary, in full uniform, is seated at a table near him, pen in hand. Other curious prints show Napoleon visiting David's studio, and Napoleon and his generals offering laurel branches to the powers of Europe.

#### PUBLIC SCULPTURE IN CHICAGO.

THE city of Chicago is singularly poor in public statues, and yet she would be the richer if she were to lose some of those which she has. The La Salle statue in Lincoln Park is a fair piece of work by a Belgian sculptor, Lalaing. It represents the explorer of the Northwest as a tall young man in voyageur's costume standing on a rocky pinnacle. It was presented to the city by Mr. Lambert Tree in 1889. Mr. John J. Boyle's group of Indians in the same park is well composed and evidently very carefully studied as to costume and accessories, but the modelling is weak. The small bas-reliefs on the pedestal are better than the main group. They represent a corn dance, an Indian trial for murder, an Indian village, and a hunting scene. The work is the gift of Mr. Martin Ryerson, who began life as an Indian trader. The Schiller statue is a copy of that at Marbach, in Germany; the statue of Linnaeus is a copy of one in Stockholm. They are the gifts of associations of German and Swedish citizens, respectively. Perhaps the only passable statue of Lincoln in existence is that by St. Gaudens, from which the park takes its name. The introduction of a big bronze arm-chair to take off, in some measure, from the ungainliness of the figure, has been severely criticised. It was a risky expedient, but we believe that the effect is good, and in art, though not in morals, the end justifies the means.

The Grant monument and the Drexel fountain in Washington Park are pretty bad; but the worst thing of the sort in Chicago is undoubtedly the clumsy Columbus on the lake front, near the Institute. It should be melted down, and the fine statue by St. Gaudens, which stood in front of the Administration Building at the Fair, should be cast to take its place. This last statue and Mr. Macmonnies' beautiful fountain would, if worthily reproduced in permanent form, give Chicago more to be proud of in the way of open-air statuary than any American city now possesses. The fountain, as every visitor to the Fair knows, is a magnificent group of decorative sculpture. We would suggest that, while the figures should be in bronze, the galley which they are guiding might, as well as the great basin in which they are placed, be of marble, which might be enriched in places with onyx, and the drapery of the figures with gilding. The marble, we need hardly add, should not be white, but of some dark tone to harmonize with the bronze. The authorities of the Art Institute, who have recently shown an interest in the problem of color as applied to sculpture, would be doing a useful work if they should prepare, under competent supervision, and publicly exhibit, a model of the fountain as it might be.



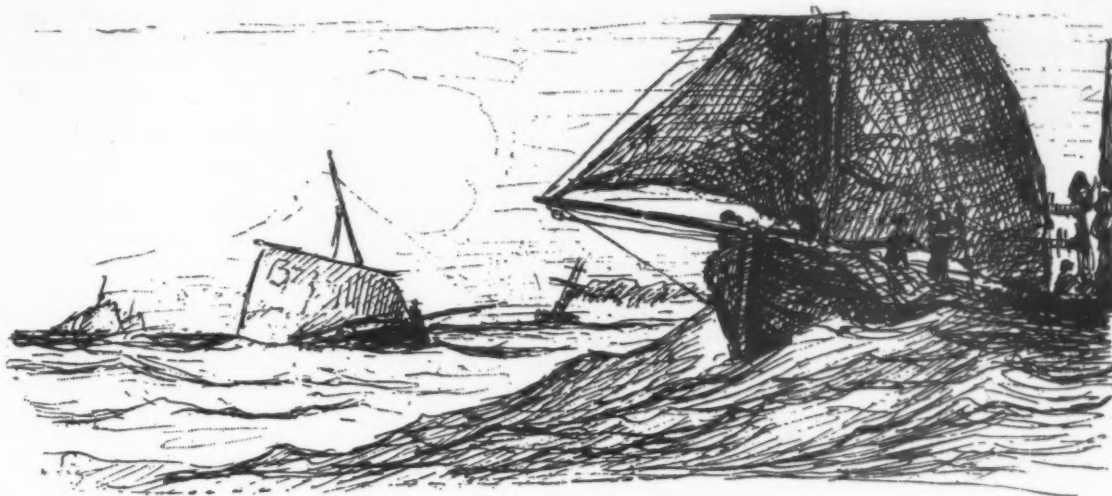
## SKETCHING GROUNDS IN HOLLAND AND NORMANDY.

ARTISTS and art students visiting Europe in search of material for sketches frequently find themselves in need of information not to be found in any of the guide-books. They want to know perhaps what places are possessed of historic interest, which are the haunts of artists and what class of subjects they will find when they get there. Again, they need advice upon the best way to get there, and at what hotels they can be comfortably lodged at a moderate price. A few directions, therefore, that have been practically tested, may be considered valuable, and, if followed, will save the average traveler much trouble.

The question to be first considered is the passage over. Having tried several lines, I think that, for the traveller who wishes to keep his expenses within moderate limits, that of the Netherlands American Steamship Co., sailing from New York to Rotterdam, and touching at Boulogne, is to be first recommended. Take one of the newer boats, which are fairly fast, reaching Rotterdam in about ten days. The table accommodations are excellent. By this line the round trip, first cabin, can be made in very comfortable fashion, at a cost of from \$90 to \$100. The next best line is the Hamburg American, whose boats touch at Havre. The fare is a trifle higher than on the preceding one. The boats themselves are good and the table is excellent. (The Express Service of this line, which touches at Southampton, is much higher in price.) Another line is the Red Star, sailing direct to Antwerp; the fare by this is still higher than by either of the others, and (except in the case of one of the boats) offers no superior advantages in accommodations or in time. The next question is at what ports to disembark. If you go by either of the two first-mentioned lines you can land at some one of the seaport towns near Paris, run up there to see the Salon, and then proceed by rail to your sketching ground. Now for the places of artistic interest.

**NORMANDY.** For harbor subjects perhaps Dieppe is as good as any. The town itself is interesting to the painter of street scenes, and also to the figure painter who likes fisher-folk as subjects. The shore is bordered by chalk cliffs, and the valley up the river is as finely pastoral as any in France. Neuville, which touches Dieppe on its eastern side, is considered by Parisian artists to be the finest spot in Normandy for quaint old houses thatched roofs and picturesque peasants. Arc la Ba-

taille, a beautiful old place, is within easy reach. When you tire of these go to Rouen (situated on the Seine), Havre, Cherbourg, or Trouville, or drop off at any little town that strikes your fancy on the road between Dieppe and Paris. The places of interest in Paris are too well known for it to be necessary to mention them here. "Pension" in the country places should not be over five francs a day, including vin ordinaire; in Paris and the large towns seven or eight francs. In Normandy, however, vin ordinaire, the wine of the country, means cider.



A HEAVY SWELL. FROM A SKETCH BY L. N. LEPIC.

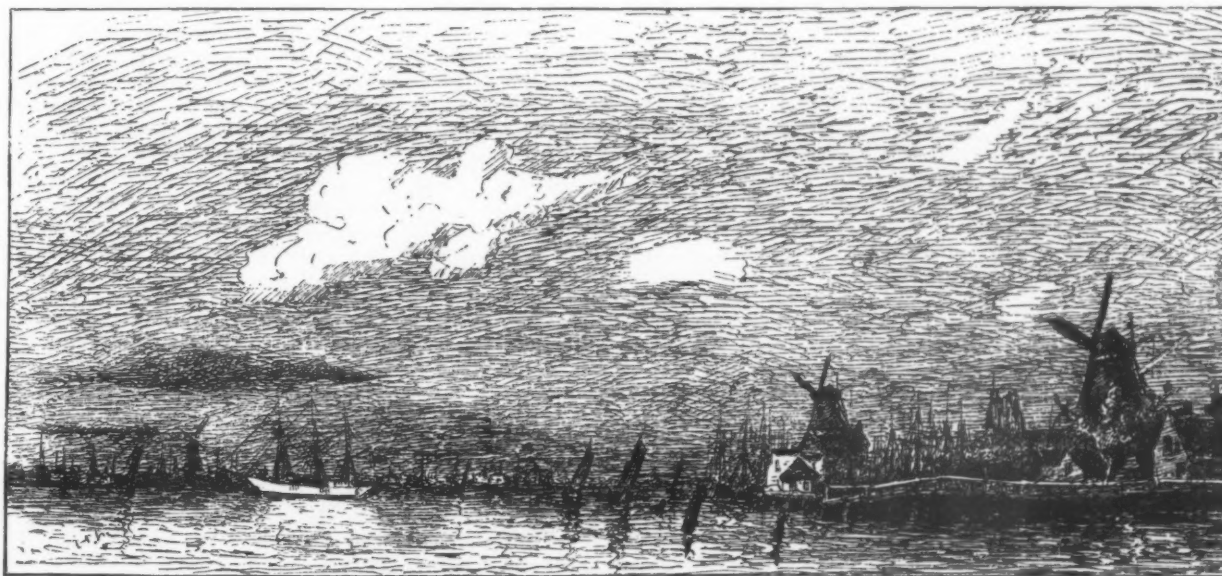
**HOLLAND.** Whether you disembark at Rotterdam, or reach it by rail, it is the first place you should visit. At the Victoria Hotel, the proprietor is accustomed to the habits of artists and will make special terms for a stay of two weeks or longer, at the rate of three guilders (\$1.20) per day. Rotterdam is an interesting place to the artist—much more so than Amsterdam—and one from which excursions can easily be made to the representative towns of South Holland. You can go to Dordrecht by the Fop Smit line of river steamers in an hour,

Commerce, Hotel Friesland and the Hotel aux Palais Royal will make special rates for a two weeks' stay; you may even find places at still lower rates. The Bible, Doelen and Amstel Hotels are very high priced. From Amsterdam you can make trips up the country by various lines of river steamers; the hotel porter will supply you with all needful information. On Sundays a steamer runs to Marken in the Zuyder Zee; do not fail to make the trip. There is not much material for the landscape painter in the neighborhood of Amsterdam, but if he

takes the train starting from the Rhijn station and stopping at Laren he will pass through some fine country. Laren itself is more interesting to the figure than to the landscape painter, as it is situated on a canal. This is the town in which Mauve lived, worked and died, and it is the resort of many Dutch and foreign painters. The straggling houses, with their quaint thatched roofs, are very picturesque. There are several tracts of

waste land surrounding the village that are used as sheep pastures. Any one here will serve as a "model" for one guilder or forty cents per day. Here, too, Israels, Kevel, and Neuhuys worked. There is but one hotel—the Hotel Hamdorf—a very comfortable one. It has special terms for artists, at the rate of three guilders per day, as have also Boudin's and the Arms aux Holland in Dordrecht. It is best, however, to write in advance for rooms. Between these various points you will find much good material. Do not forget that the

Laren here spoken of is Laren by Hilversum, and not Laren by Zutphen. All the places mentioned have been found choice spots for sketching; they are, in truth, the cream of their respective sections. How good that is those who are familiar with the masterpieces of Dutch landscape, old and new, do not need to be told. The charm of the



THE MEUSE AT DORDRECHT. AFTER A WATER-COLOR BY H. HERTELOUP.

and return at almost any time. The steamers touch at many little villages lying between Rotterdam and Dordrecht. Among several, almost all equally interesting, I may mention Bolnes, Ablassendam and Pappendrecht. These are typical Dutch country towns of the South. Every one knows what is to be seen at Dordrecht, it has been "done" so often, but this is not the case with Rotterdam. The canal and river subjects here are good and comparatively untouched. While here go to Delftshaven and Schiedam by rail, and to Vlaardingen, which is a fishing town, by the river steamer. From Rotterdam you can go to Amsterdam, stopping at The Hague, and to Haarlem, to see the museums. The Hotel du

flat country, with its picturesque national costumes and its quiet, uneventful, yet exquisite scenery, has been put upon canvas a thousand times, yet each artist expresses some new appreciation of its beauty. H. W. R.

So strong is the mutual support of line and wash that the combination of them is a great economy of time. The line carries the wash and gives shape to it; the wash bears out and fills up the line-work, and gives it consistency by bringing its scattered elements together. It is a principle of construction that a rigid framework of some strong material may be advantageously employed to carry a more yielding material spread out upon it.



## THE NATIONAL GALLERY, LONDON.

## II.



As we enter Room III. we see more Florentine pictures, including some of the most admirable and fascinating works of Botticelli and Lippo Lippi, notably Lippi's exquisite "Annunciation," No. 666, and Botticelli's "Nativity," No. 1034, with its choir of floating angels in the sky above, the group of three angels on the roof, the beautiful angels in adoration, the couples of angels and shepherds embracing in the foreground and signifying that reconciliation between heaven and earth which it was the desire of Savonarola to effect; for this luminous and delicate picture, replete with loveliness and intense sentiment of beauty of form, of color and of light, was painted in 1500, two years after the death of Savonarola, of whom Botticelli had been a partisan. The Greek inscription at the top of the picture bears witness to the date and to the artist's persistent souvenir of the reformer, and being interpreted, it says: "This picture I, Alessandro, painted at the end of the year 1500, in the troubles of Italy, in the half time after the time, during the fulfilment of the eleventh of St. John, in the second woe of the Apocalypse, in the loosing of the devil for three years and a half. Afterward he shall be chained, and we shall see him trodden down as in this picture."

The "Annunciation" and the "Nativity" are the two chief jewels of this room. To be admired also are three portraits: No. 626, head of a young man, by Botticelli; No. 1230, portrait of a girl, by Domenico Ghirlandajo (1449-1494), and a portrait of Giovanna degli Albizzi, by the same, lent to the National Gallery by Mr. Willett. This beautiful lady is also known as Ginevra dei Benci, by which name she is mentioned by Longfellow in one of his poems:

"And lo! the lovely Benci  
Glides, with folded hands,  
Across my troubled sight,  
A splendid vision."

She became the wife of Lorenzo dei Tornabuoni, and her portrait figures in one of the frescoes by Botticelli, now in the Louvre, which were removed from the walls of the Tornabuoni house at Fiesole, called the Villa Lemmi.

Room IV. is devoted to works of the early Florentine school, from the efforts of Cimabue and Giotto onward, quaint and unattractive looking pictures, sermons in paint, the first utterances of Italian art when it was struggling to escape from the rigid and lifeless traditions of the Byzantine image painters. The pictures by Cimabue (1240-1302), Giotto (1276-1337), Taddeo Gaddi (1300 to about 1366) and Orcagna (about 1308-1386) will be examined with respect and almost with awe, for they are the work of mighty geniuses who fixed in the frescoes of the Pisan Campo Santo and of Santa Maria Novella the religious, social and philosophical conceptions of the fourteenth century, painting in allegories and vast compositions the portrait of the Middle Ages, and elaborating in stupendous creations those formulæ of the tragedies of life, death and judgment, of hell and of Paradise, which were left unimproved by the later geniuses, Michael Angelo and Raphael, and which still serve to mould the current, material and religious ideas of the vast majority of Western humanity.

In these rooms, I.-IV., the history and the achievements of the early pictorial art of Italy, and more particularly of Tuscany, may be adequately followed and comprehended. Between Cimabue and Leonardo is comprised a complete evolution of pictorial art in its inevitable progression from the ideal to the real, from the hieratic to the profane, from the coldness of conventional abstractions to the warmth of nature and smiling life. The gold background of Cimabue gives place to the blue background, which in turn gives place to a landscape more or less true to nature. The

flat image confined within a stiff contour is improved successively by being represented in relief, in perspective and in illumination, and so from Cimabue's "Madonna," No. 565, we pass to Leonardo's "Our Lady of the Rocks," No. 1093, where the light and shade (*chiaroscuro*), the science of form, the intensity of expression and the sense of beauty are equally remarkable and equally perfect. From being exclusively subservient to the requirements of the Church, painting becomes independent and an object in itself in the portrait, in the presentation of scenes of reality, and in the picture that is painted purely for the joy of men and for the glory and satisfaction of the artist.

To dwell at greater length upon the stages and tokens of the development of the art of painting as manifested in the works that surround us would be contrary to our programme of suggestive brevity. It will suffice to have indicated the existence of various points of view for technical, intellectual and social analysis and comparison; the reader will readily discover others, and be able to pursue his reflections and reveries without our aid. One thing, however, we would warn him against, and that is the misleading use of the word "school" and the vain talk about "schools of painting." For the ultimate classifications of culture we are satisfied with the division of painters into inventors and imitators, and to the former alone do we accord the highest esteem and supreme honor, for there have been born but few of them since history has made record of men and their doings. In connection with Italian painting in particular the connoisseurs, the archæologists, the catalogue-makers and pigeon-holders have imagined a peculiarly cumbersome system of subdivisions and local categories, together with their descent and mutual connections. In the interests of lucidity and simplification we may eliminate most of these schools or categories, and say that the really creative forces of Italian painting are due to Tuscany, Umbria and Venice. In these localities lived the great inventors and originators, who were influenced by the peculiar spiritual and social circumstances of the milieu in which they were born and bred, and thus added a local personality to their individual personality, and developed an artistic character which was in a measure in harmony with the sociological character of their countrymen. As the most recent historian of the Renaissance has well said, the Florentines perfected fresco and devoted their genius to the expression of thought by scientific design; the Venetians perfected oil painting, and set forth the glory of the world as it appeals to the imagination and the senses; the Umbrian masters, dwelling in the cities of the central Apennines, acquired a specific quality of religious fervor from the influences emanating from Assisi, the headquarters of the cultus of Saint Francis. This pietism, nowhere else so paramount, except for a short period in Sienna, constitutes the individuality of Umbria. In Tuscany, Venice and Umbria we find a certain definite quality, native to the district, shared through many generations by all its painters, and culminating in a few men of commanding genius. The other so-called Italian schools will all be found to be affiliated to these chief originative centres, and their eminent masters to these great culminating geniuses. In short, we must beware of making it appear that local circumstances were more important than the facts justify. Let us signalize the great masters rather than speak about schools and places, and let us seek always to bring into relief the inventors and the introducers of novelty, who have been revealers of beauty and enrichers of the vision, and therefore of joy, of humanity, rather than to group the imitators and weave of their names and works as it were a veil to obscure the brilliant glory of the true masters.

Such being our convictions, we shall not be tempted to linger in Room V., devoted to pictures of the Ferrarese and Bolognese school, where may be seen works by Cosimo Tura (1420-1498), Francia or Francesco Raibolini (1450-1517), Ercole de' Roberti Grandi (1445-1495), L'Ortolano (died about 1525), Garofalo (1481-1559), none of them bearing the stamp of those superior personalities which command our admiration imperiously and beyond all powers of hesitation and resistance.

We now enter the grand long gallery, Room VI., containing pictures chiefly of the Umbrian school, the formula of beauty which Perugino invented and that which Raphael evolved, working, as he wrote to his friend, Castiglione, after a certain idea that he had in his mind, and not merely copying nature. Let us turn to our left as we enter and note the principal pictures

that adorn this handsome room: first of all, Nos. 912, 913 and 914, representing the story of Griselda as related by Boccaccio and by Chaucer in the "Clerke's Tale." These pictures are attributed to Bernardino di Betto, called Pinturicchio (1454-1513), but perhaps at best they were painted in his studio and from his designs. The charm of these compositions lies in the variety and amusingness of the incidents of the trial of "the patient Griselda," and in the large and abundant presentation of the scenes. The drawing is obviously awkward, but the invention is none the less fine. Numbers 755 and 756 are two decorative panels by Melozzo da Forlì (1438-94), with figures of learners kneeling at the feet of Rhetoric and Music; No. 703 is a Madonna by Pinturicchio; No. 249, in the centre of the wall at the end of the room, is "The Marriage of St. Catherine of Siena," by Lorenzo di San Severino, painted at the end of the fifteenth century. The Virgin and Child are enthroned, with a choir of angels above; on the right of the Virgin is St. Dominic, on the left St. Augustine; and kneeling before the throne, on the left, Demetrius of Spoleto, and on the right St. Catherine, on whose finger the infant Christ places the mystic ring. Now we come to No. 288, "The Virgin and Child, with the Archangels Michael and Raphael," by Piero Perugino (1446-1523), a most perfect and utterly delightful picture. Remark that in this picture there is no parade of scientific and anatomical knowledge, such as Michael Angelo loved; there is no intrusive and super-added romance of light and shade, such as Leonardo da Vinci affected; there is no darkness, whether for contrast or symbolism; there is no ugliness—nothing of the coarse side of reality, nothing neglected, unfinished or imperfect. In short, we could find no more splendid example of the calm, placid, patient art of the so-called primitive masters than this picture, in which the color, the light, the figures, the dresses and every minute detail, even to the gilding of each particular hair, are beautiful, bright, accurate, of most harmonious symmetry and of ideal purity. The types of the figures of Michael and Raphael are of those which Perugino invented, and thus added to humanity's store of pleasurable images. In the invention of beauty Perugino was greater and more abundant than his pupil, Raphael, although the hazard of fame and the accidents of connoisseurship have made greater the glory of the latter.

By Raphael (1483-1520) is the small picture, No. 213, "The Vision of a Knight," accompanied by the original pen-and-ink sketch; No. 744, known as the "Garvagh" or "Aldobrandi Madonna"; No. 168 "St. Catherine of Alexandria," greatly admired for the expression of the mouth; and No. 1171, the "Ansidei Madonna," bought by the nation from the Duke of Marlborough for £70,000. In looking at this picture the visitor may indulge in varied thoughts; he may reflect that it cost £14 per square inch; he may remark that this is one of the largest and best-preserved works by Raphael in the whole world; he may remember that it is considered to be one of Raphael's great masterpieces, and that the possession of it is supposed to place the National Gallery second to none and superior to most of the great Continental galleries; finally, he may call to mind the words in which the Royal Academy memorialized Mr. Gladstone in 1884, pleading strongly for the purchase of this Raphael—"a work produced in that happy period in which the reverent purity and the serene grace of the master's earliest work are already mellowing into the fuller dignity of his middle style."

THEODORE CHILD.

"THE influence which Claude Monet seems to be exercising over many of these clever young men" (at the New English Art Club Winter Exhibition), the journal, *Public Opinion*, thinks "is to be deplored." It says:

"Monet's daring experiments are all very well in the case of Monet, but let such experiments stop there. Sunlight reveals to us far too much; in plain English, the truth is not beautiful, and, in a certain sense—in the sense in which we intend it—sunlight shows us too much of the ugly truth of things. It is to hide the crudities of bald, glaring fact that the romancist, the poet, and the romanticist exist; the hideousness of reality brings the idealist into being. What is permissible, however, in fiction and the drama—things properly considered designed as intellectual exercises—is not permissible in a painting of which the *raison d'être* is primarily—nay, solely—to be beautiful for itself alone."

There are not a few critics in the United States who share most cordially the opinion of this English writer. Yet, it must be admitted that pictures of Monet, and of his disciples Pissaro and Sisley, seem to be selling more freely than ever in the United States.



"THE FISHERMAN'S WIFE." ENGRAVED FROM THE PAINTING BY T. DEYROLLE.



## THE ART AMATEUR.



### LANDSCAPE PAINTING IN WATER-COLORS.

#### VII.—WILD FLOWERS.

HERE is a wealth of material, interesting and instructive both in drawing and painting, to be gained from the study of the various wild flowers in their seasons, and this from the landscape painter's point of view. Trees we have always with us in some form; but, to make a landscape attractive, Nature gives us, in her generous moods, wonderful additions to these in

the form of blossoms many and various, large and small, crowning the tops of lofty trees, powdering the bushes, and gemming the mossy turf at their feet. The shrubs and scrubby undergrowth, awakened to new life, are full of interest; those which were all more or less alike in their winter uniform of snow-covered bare branches, stiffened, straight, and angular, appear to take on a distinctive character, displaying their individuality in unexpected curves, softened and warmed into rich reds and greens, developing unlooked-for beauties. Insignificant little brown brambles, and scraggy, tangled vines, like whip-cords, which a month ago held out to the artist their lean, bare arms in vain, hardly important enough to catch and hold a picturesque line of snow, now triumphantly offer a wealth of lovely tinted blossoms—red, pink, yellow, white—to tempt his brush, while the majestic and arching elm trees, with all their stately beauty of line and form, can show us "nothing but leaves." Of course, these opportunities vary with the climate in which the young painter finds himself; while we at the North are eagerly availing ourselves of the slowly developing wild flower subjects grudgingly doled to us in these backward spring days, our brother artists of warmer climes are revelling in the opportunities showered upon them of studying color amid the gorgeous masses of lovely flowers surrounding them on every side.

Let me suggest that it is difficult for us to make the distinction between cultivated and wild flowers just here, as our most cherished hot-house blooms of the North grow wild, self sown, and waste themselves in riotous profusion in the warm sun-rays of the South.

If you happen to live where the wild flowers offer such attractions to the painter hasten to make your studies from nature, and endeavor to carry away some brilliant impressions from the exuberance of bloom which is offered to you on every side. Sketch then, if you have them, lovely pink oleanders, prim camellias, and creamy orange blossoms, with their firm white petals, and sweet-smelling, green-gold centres, while your brother artist of a colder climate is still studying the lines of his evergreens, and waiting for the belated spring blossoms which are gone almost before one has realized they have come. And here let me offer a few words of advice to those making their studies from nature at this season: try to select something of a distinctive character for your brush; for example, if one lives where acacias and jessamine grow luxuriantly, paint these rather than the honeysuckle or wild rose, that flourishes equally well

elsewhere; and if beside your path a gorgeous cactus glows, make this your subject rather than the sunflower, which blooms for all. Should you find a picturesque passion-flower vine, or some of the large scarlet lilies, or fine camellias, such as here one sees in their almost too perfect beauty only in hot-houses, choose for your studies landscapes that are brightened with these and others of this character.

In composing such a subject for your sketch, it is well that you should work with a definite intention (which shall be distinctly carried out) in regard to the arrangement and balance of the flowers, in relation to the trees. Decide, therefore, before you make the first painting, *where* the interest of your composition is to centre—whether the wild flowers are to occupy the principal position, with the trees accessory, or vice versa; and let this impression be conveyed with sufficient clearness to concentrate the attention of the beholder, and to indicate the artist's point of view—in fact, it is always better to formulate some such idea in regard to the work, as a matter of practice in composition. There is a certain amount of perspective in the drawing of grass and weeds, with wild flowers scattered among them, which should be carefully observed; such perspective is seen both in form and color, and has an important influence upon the composition. A mistake here is more than unfortunate, for it will render an otherwise carefully painted picture absolutely ludicrous; it is not necessary to place in the front of a canvas dandelions the size of a teacup, contrasted with tiny grayish yellow dots in the distance resembling pin-heads, to distinguish the foreground plane from the background; strongly defined contrasts of color are also unnecessary where such large masses of bloom are handled. A few light, brilliant touches here, a wash of tender gray there, some salient details carefully drawn, which will attract the eye where they should be most evident, well-suggested hints of color, mingling with the masses of verdure—that is all; but it is just this careful observation of nature which gives charm to the picture.

In painting such subjects, transparent washes are used with particularly happy effect; the pure color, whether the blossom be yellow, pink, crimson, blue, or purple, just toned with black and yellow ochre, often serving to represent a brilliant cluster of flowers relieved

by fresh green leaves. Study the stems and leaf forms in connection with the blossom to which they belong; and even though perhaps few details will be actually visible in the general effect, yet the impression of these characteristics, intelligently suggested by wise touches of your brush, will give fitness and harmony throughout the whole.

M. B. O. FOWLER.

#### "THE LAST GLOW."

SUGGESTIONS FOR THE TREATMENT OF MRS. ANNETTE MORAN'S PAINTING IN OIL, WATER-COLORS, AND PASTEL.

THE sky in our landscape study for the month is full of subdued color, which is reflected to a degree through-



PEN SKETCH BY LOUIS FRANÇAIS.

out the picture, touching the roofs and walls of the old cottages with pink and purple, and finally concentrating itself in a bright reflection, lighting up the broken surface of the muddy fish-pond at the right. In painting the water, a broader, simpler touch can be employed than appears in the reproduction; the local tone being flattened, and the color dragged across the surface with a large brush. While this is still wet, the reflections are broken into this tone and the details added. The light will then be more naturally diffused. A little more detail may be added in the foreground grasses with good effect; in fact, with this study as a foundation, the student may supply from nature any such details as he finds desirable, following always the original scheme of the composition.

OIL COLORS.—Sketch with charcoal upon canvas the most important features of the composition—viz., the horizon line, cottages, distant cross, the steps, indicating the outline of the shore where the mud meets the grass; the figures and piles can be put in later. The colors used are as follows: for the blue sky, permanent blue, white, light cadmium, madder lake, a little raw umber, and a little ivory black. In the clear yellow and reddish tones



"GATHERING FAGOTS." PEN DRAWING BY W. J. HENNESSY FROM HIS PAINTING.



above the horizon, use light cadmium, vermilion, white, and a very little ivory black. For the clouds, mix white, madder lake, yellow ochre, cobalt, and raw umber, adding a little black in the grayer parts. Paint the houses with permanent blue, light red, white, yellow ochre, and raw umber, adding ivory black and madder lake in parts. Where the red sunset light strikes the roof and chimney, use vermilion, rose madder, yellow ochre, raw umber, and a very little ivory black. These colors are repeated in the steps, and also in the red skirt of the girl's dress in front of them. The blue skirt on the other figure is painted with permanent blue, white, yellow ochre, madder lake, and raw umber, adding burnt sienna and ivory black in the shadows. For the gray jackets and caps, use white, yellow ochre, and vermilion, with a little ivory black. Paint the water with raw umber, permanent blue, yellow ochre, and madder-lake for the local tone, adding ivory black and burnt sienna in the shadows. In the lights, substitute antwerp blue for permanent, and touch in lightly the red, blue, and brown reflections, as mentioned above. For the dull green grass, use raw umber, permanent blue, white, yellow ochre, a little cadmium, and burnt sienna, with ivory black and madder lake in parts. Burnt sienna and antwerp blue may be used in the immediate foreground, where the richer touches of shadow are seen.

**WATER COLORS.**—Either the transparent or opaque methods may be employed with good results. The transparent washes are, however, preferable for study, as a more brilliant result can be procured; the same list of colors is used in both, with the addition of the white paint in the opaque method; this with the transparent washes is entirely omitted.

A rather rough grade of paper will be most effective for this study, and the outlines are lightly drawn in with a hard pencil, indicating the form of the houses, the sky-line, the banks of the pool, the figures, and the steps. The sky is washed in first, leaving out the cloud forms until the undertones of blue are established; for this blue tone, mix a wash with cobalt, cadmium, rose madder, and lamp-black. When this is dry, run in the pinkish purple and gray clouds with rose madder, sepia, yellow ochre, and lamp-black.

In the lighter yellow tones near the horizon, use cadmium, vermilion, and a little lamp-black.

The cottages may be painted with a wash of sepia, cobalt, and light red in the local tone, adding rose madder and lamp-black in the shadows, and a touch of vermilion in the lights. For the local tone of the grass, mix a wash with cobalt, cadmium, rose madder, and lamp-black; in the shadows use a little raw umber, antwerp blue, and light red; where the brownish touches occur along the edges of the water, run in washes of rose madder and sepia, with a little yellow ochre. The woman's red dress is painted with rose madder, sepia, and cobalt, with the addition of yellow ochre and vermilion in the lights. For the blue dress, use cobalt, cadmium, rose madder, and a little lamp-black. In painting the water, run in a thin wash of local color over the whole; then take out the yellow lights with blotting-paper, and wash in the yellowish tones, thus securing a liquid effect. The colors used for this local tone of greenish gray are, cobalt, permanent blue, light red, yellow ochre, and raw umber; add rose madder and sepia, with a little cobalt in the deeper touches, and in the light reflection use yellow ochre, vermilion, and lamp-black. Run in touches of pure color here and there, such as cobalt, rose

madder, yellow ochre, and let them blend without using the brush. To facilitate this, the local tone should also be wet. Use a small brush in painting the figures and grasses of the foreground, where a little more detail may be shown than is suggested by the study.

**PASTEL.**—A paper not too fine in texture will be the best for this study, and the treatment should be kept broad and sketchy, without too much attempt at "finishing." There is very little elaboration of details, and in this the artist shows his careful observation of natural effects, as, in the diffused light of sunset, outlines become vague, and no sharply defined shadows are

thrown. The picture may be carried out on a larger scale if desired with good effect. To accomplish this, comparative measurements are made, so that every line shall be in place and all objects proportionally correct. Thus, if we determine, for example, to enlarge the design one third, all the dimensions are made exactly one third larger than shown in the published study. Draw in the principal outlines with a light reddish-brown crayon; define the shape of the houses carefully, so as not to make any corrections later; draw in the figures, and define the bank of the pool. In painting the sky, leave out the clouds at first, and rub in the blue tones at the top and middle of the plane. In the lower part match the clear yellow and purple tints at the horizon. Rub together all these tones, and then add the small clouds, matching exactly the colors, red and gray, from the soft crayons in your box.

The houses are rubbed in with a flat tone of purplish gray, a soft crayon being also used, and the red and blue tints are added later. A soft gray green is selected, and with red and brown undertones in the shadows, the grass is painted. Keep the masses simple until the canvas is covered, and add the details then.

A brown and gray tone, with here and there a little dark red, will indicate the color of the foreground and edges of the pool, while these same colors in a lighter key are also carried almost imperceptibly over into the water, where touches of blue, red, and yellow are added, as shown in the colored plate. Do not put in the broad yellow high light until all the canvas is covered, and then rub into it touches of greenish gray, pale yellow, and warm pink, repeating the colors of the sky. Use a pointed crayon for drawing the figures of the women, a light red with brownish gray for one dress, and a medium blue and brown for the other; the jackets are painted with blue gray over red. A little pink and yellow over red brown will give the colors of the face. When the canvas is thus entirely covered with harmonious tones, gently rub the crayon together with the finger, uniting the masses and softening harsh outlines. Finish all the necessary details of drawing with the hard, pointed crayons, and add the highest lights with the various soft pastels where they may be needed. Keep the colors fresh and crisp, and be sure the drawing is all right before beginning to paint, as corrections in this medium are difficult to make.

M. B. O. F.



PENCIL SKETCH OF A BEECH TREE. BY ARMAND CASSAGNE.

FOR pencil sketching, the best paper has a very slight grain. If glazed it does not take the pencil, and if very rough it is necessary to work on a large scale, in which case crayon or charcoal is usually preferable to lead-pencil. A slight tone is also desirable, even though no use should be made of white chalk or Chinese white in connection with the pencil. It is easier for the imagination or the memory to place the high lights than to define the leading tones, and the power to let the paper itself stand for one of these is not to be despised. A light bluish gray is the tint most often made use of by artists, as it may be allowed to stand for the most delicate tones in landscape, which are those of the distance. For sunlight effects, and especially for foreground studies, a pale creamy yellow is often found suitable; but for general use a very light gray that will just show up a chalk mark or a dash of Chinese white is best. The amateur should use these whites only for spots of intense light or for very white objects.



## FLOWER PAINTING IN OIL.

## VII.—SNOWBALLS AND LILACS.



THE snowball appears among the flowers of May, and offers us, as do the other clustered small flowers, another class of problems different from those that the roses and such double flowers afford, and whose painting we considered last month.

The snowball is the best to study first of the flowers of this sort, because it is the easiest.

One reason that it is not difficult to represent is because the shape of the bunches of blossoms are regular and globular, and another reason is because the individual blossoms are simple and flat.

Suppose you arrange a bunch of snowballs, blossoms and leaves, in a vase—a vase say of red earthenware, of some elegant shape, copied from a Greek model, or such as Mexican Indians make.

The balls of flowers are so fat and round that I would not fancy them in a round vase. And they are of such a chill and greenish white that I would prefer this red vase to clear glass or even warm brown Rookwood ware—although either of the latter would not be bad. But do not let the vase, whatever it is, have much minute decoration upon it, that you might feel called upon to notice in your painting—the flower requires a treatment too broad and simple to put up with that.

Place the flowers in the vase so that the balls will hang about as they do upon the bush. Mass a few of them near together; do not have two or more masses of equal size and equal illumination, or three masses equally distant from each other. And do not be impatient if a few leaves obscure from your view a portion of one of the clusters of blossoms. There are painters of flowers, of no mean skill with the brush, who will never allow that very graceful and usual chance in a real bunch of flowers to appear in their pictures; but will, with childish naïveté, struggle to show the whole of every flower, and will let no scrap of leaf interpose between you and any one of them.

Our efforts in posing these flowers to paint should be directed toward showing their freshness and abundance, and avoiding all appearance of studied placing. The leaves are of all shades of cool greens, tender and light—almost as light as the blossom at the ends of the newest shoots; while the full-grown leaves are almost a black green.

Draw the mass of the clusters of the blossoms, the general outline of each leaf, and the lines of direction of the stems, and after painting the background and the general color of the vase and the leaves, block in the color of the shadow of the snowball bloom.

This shadow, you will perceive, has a great deal of variety in it, but is in the main inclined to be greenish, although in places there is yellow ochre or raw sienna very plainly to be seen, and in others a pinkish gray.

Where the light shines through an overhanging leaf upon a white ball, it turns it decidedly green. The lighted portions of the flowers are of a creamy white. And you will notice that the white is not all solid nor the shadow all unbroken, as it would be if the ball were a solid mass. There will be little hollows in the white lighted side calling for shadows that reach down to the

centre of the cluster, or a crumpled petal stands shadowed among those that are broadly illuminated. Or in the shadow a blossom or a petal may be lighter than the main shadow, from catching a reflected light. Also the line of demarcation between the light and shadow is irregular and broken with the shapes of the petals, that seem to have to choose with great decision just here which side they belong to, the light or the dark.

shut eyes the relative darkness or lightness of this small shadow or this little light, with which you are defining the separate blossoms with the whole mass of light or shadow of the ball of blossoms in which this deviation of shade appears.

In painting the leaves, show their character, their deep creases where the veins are, and paint the green and brown stems. The admirable pen drawing of snowballs, by Victor Dangon, which was given in *The Art Amateur* in June, 1888, may be studied with advantage in connection with the model in nature.\*

The hydrangea is much like the snowball to paint, and would make an even more agreeable study on account of the gradual advance of the clusters of blossoms from white or green to a rosy pink.†

In painting lilacs, the shapes of the bunches are not so regular as those of the snowball, and in the purple lilac there is a great variety of color, from the rosy buds to the violet color of the flower. The blossoms, too, are set so loosely—not in so solid a head as are those of the snowball and the hydrangea—that more detail is necessary to tell the observer exactly how this particular bunch of lilacs we are painting appeared.

Just the happiest point where detail should join breadth is shown in the three color studies of lilacs, by Paul de Longpré, published by *The Art Amateur*. They are numbers 254, 228, and 238 in *The Art Amateur's* catalogue of color studies. By noting how lilacs are represented in these, you will learn how, in painting from nature, to ignore almost entirely the unimportant or more distant bunches, so as to bring out those that are nearer, making them the salient feature of your picture, thus giving depth and perspective to the whole. You will see, in looking at these color studies I have mentioned, how the variety of pinks and blues and touches of madder, not each one the absolute color of the lilac petal always, yet work together to make at a little distance a perfectly truthful lilac color of vividness and life. You will see how happy and how real is the greenishness of the shadows even on the purple flowers, and you will see how the white lilac borrows a tint of lilac gray in its shadows from the lilac hues of the near bunches. The leaves also in these studies are exceedingly well done.

The clustered flowers of the swamp rose, with their different degrees of pink, as they are young or old, newly bloomed, or faded with the sun, and the yellow centres, are excellent practice. So are the rosy bunches of the mountain laurel, the rhododendron, or the clusters of the kalmia latifolia. The blossoms of the wistaria, too—rich bunches of pale lilac flowers—or the white locust blossoms would make a beautiful study, and also afford capital practice. It is only by painting them yourself from nature that you can arrive at the important knowledge of how to give sufficient detail to each individual flower and yet not be over-elaborate. Constantly compare the relative importance of the lights and shadows of the one blossom you happen to be engaged upon with the masses of light and shade in the others.

PATTY THUM.

THE summer is the time to prepare material for future decorative painting by making studies of appropriate subjects in flowers and fruit as they come into season. None but those who possess it can really appreciate the value of a portfolio filled with intelligent and truthful studies from the woods, the field, and the orchard.

\* As the number of the magazine referred to is out of print, we republish herewith the drawing by Mr. Dangon, for the benefit of later subscribers.

† A double-page study of hydrangeas, also by Mr. Dangon, was published in *The Art Amateur*, March, 1888.



LILIES-OF-THE-VALLEY.  
BY LEONARD LESTER.

But, in painting these details, be careful not to elaborate too much. We will suppose that you are placed at a sufficient distance from your model to take in the whole bunch at one glance. Then do not paint any more details than are quite clearly seen from where you are viewing the real flowers, and compare with half-











SNOWBALLS, PEN DRAWING BY VICTOR DANGON.

*V. Dangon.*



## CHINA PAINTING.

## LANDSCAPE PAINTING.

HOW TO REPRODUCE ON PORCELAIN TWO SIMPLE BUT VERY EFFECTIVE STUDIES IN COLOR RECENTLY GIVEN IN THE MAGAZINE.



WO of the color studies recently given by The Art Amateur, No. 245, "A New England Homestead," and 249, "Sunset on the Sound," are, by their simple design and coloring, peculiarly adapted for studies for painting in mineral colors; either would make a pleasing plaque or panel, and both are very easy of execution, and would afford first-rate practice.

Take the "Homestead," for instance. Draw in the main outlines of the house and trees surrounding it, the line of distance, sheep and pool of water in the foreground, leaving out all minor details, as they only make confusion. Prepare as for tinting, with balsam and lavender, a good supply of light sky blue; also a smaller quantity of light ivory yellow. Moisten with a drop of lavender, some bronze green (or turquoise) carnation 2, brown green, moss green J, black, and yellow brown. Arrange these all conveniently on a large piece of glass. Have two flat camel's-hair brushes; the larger one should be nearly half an inch in width.

Add to the light sky blue a touch of bronze green and put in the sky, leaving spaces for the clouds; be sure to use plenty of lavender, that the color may not dry too quickly. Then with the clean brush put in the clouds, with ivory yellow just tinted with carnation 2, and soften the edges with the blue. Take up the blue brush and quickly add more carnation and a trifle of black to the color, and work in the shadows. Go over the whole sky, paying no attention to the large trees in the foreground. Try and get the soft tumbling look, with the lights breaking through; also carry the shadow color into the blue at either end. It will be found that these colors can be very faithfully copied. For the distant trees at the right use the same, but much stronger, more blue and black; for those at the left also, with a little moss green J worked in; keep it all very soft.

The house repeats the sky tints, with more black and brown in the roof. Put in broad washes only. Do not stop for details. For the large trees add more moss green J to the color used for the distance. Notice that there is a gray at the top; imitate that, and carry it over the whole. The brighter green will come later. A little more moss green in the sunny spot just over the roof, and some brown green in the shadow. Do not lose the bits of sky through the top, or the light behind the trunks at the ground.

Repeat the sky tints, with a little yellow brown added over the whole ground to the bottom of the picture—the blue in the water, the yellow in the lights of the sand, and gray in the shadows. Lay them all in broadly. Use plenty of color; then, before it sets, break into it with moss green, just indicating the patches of grass, and brown green in the shadows, and reflections in the water. But do not carry it too far; put each color in its proper place, and *nowhere else*. Do too little rather than too much. The whole must be done so quickly while the color is wet, that there will be no harsh lines. This groundwork of warm grays should be given a

hard fire. This will establish the glaze and keep the picture in harmony.

Dry at once from the back, and carefully remove with the scraper, which must be kept very sharp, any roughness, dust, or specks of every kind, which will accumulate in spite of all precautions. The details may now be worked up slightly, if you can carry a light hand, and not destroy the groundwork; but rather than do that, let it severely alone until after it is fired. Then go over it lightly with OO emery paper, to remove the slight roughness, and do not be alarmed if your picture has faded out very much; it was intended to do so, but it

work up the whole foreground, saving the ground color as much as possible; all necessary tints can be made with the colors named, if they are kept in their proper places. Put in the lightest first, next the half tints, and lastly the strongest touches. Dry often, for these colors must be laid on one over the other, without disturbing that which is underneath.

After the foreground is well brought up, strengthen the house and surroundings as needed, but do not let the detail be nearly as strong as the foreground. Even in the deepest shadows of trees there is much gray, and green must be used delicately. If the sky needs anything, use the same colors as at first. The second fire should be a light one, only enough to soften the glaze of the first fire to receive the colors, and not lose the detail. If the work comes back with a blurred, watery look, the details lost, and the half tints gone, it has probably had too hard a fire. In working on a soft ground like this, the colors are richer and softer, and the glaze even. But directions should always go to the person who fires, as he has no means of knowing the conditions, and will give it a strong fire, as usual.

The study of "The Bay Shore," given with the April number, may have nearly the same handling. The large trees in the foreground, being more heavily massed, need to be laid in for the first fire. Use moss green and pearl gray, imitating the color of the highest lights, and break a little brown green into the broad shadows; brown 17 and pearl gray for the trunks. Add a little brown green to the sky colors for the trees in the middle distance, pearl gray, a little mixing yellow and moss green J for the field. Do not put any detail in the foreground for the first fire—simply broad masses of green gray and warm gray.

In the second painting try and keep the distinctive character of the trees. Note the difference in handling between the old willows and the small tree on the left. The tangled, shadowy fence row, and the soft brown and drifting look of the half-ripened grass, with the blossoming weeds and broken path, make a fine foreground study, and should be carefully worked out, the painter always guarding against harshness. Put the picture up at a little distance in a good light, in working from it, and you will catch the spirit much better than by simply following out the details blindly.

The "Sunset" requires the same colors and treatment. Use just enough carnation 2 to keep down a greenish tint that might result from the mixture of yellow and blue. More carnation, blue, and black are needed for the clouds. The water repeats the clear sky tints. Light sky blue and brown 17 will give color for the sand in the foreground; details, brown 17, black and brown

green; sky blue and brown green as a foundation for the greens, and do not forget to keep all soft. Leave the trees and all strong detail for the second fire.

There are also among the color studies that have been given in The Art Amateur two winter landscapes after Bruce Crane, Nos. 155 and 214, that would make very effective plaques or panels, and are of the simplest possible execution. The same colors and management may be employed as for the two examples already given; remember to use light sky blue, or pearl gray, or ivory yellow, according to circumstances, in every part of the picture, in the first painting, even in the light of the snow, where a thin wash will not affect the color materially, and will keep the glaze in harmony.



CHILDREN AND CUPIDS. CRAYON STUDIES BY CHARLES DAVID.

should be at the same time a pretty sunny sketch in grays. A small-sized flat brush is convenient to use now in addition to the pointed shader. Draw in the trunks and branches of the foreground trees with gray and brown. Pearl gray and black will make a good foundation gray for all uses, and can be toned with any color. Brown 17 and yellow brown will be needed, and a trifle of deep red brown. These with bronze green, brown green, and moss green J will be all the colors necessary. It is better not to use many.

Mass in the trees with the proper gray. Be sure to keep them light and open, showing the sky all through; strengthen up the branches, and touch in a little moss green and faint yellow brown when necessary. Then



## THE PAINTING OF FISH.

## II.—BROOK TROUT.



HAT delightful visions are called up by such a scene as this that Mr. Volkmar has given us—the haunt of the “speckled beauties”! Few teams ever cross that rickety old bridge. No rude sounds break the stillness; only the ripple of tiny wavelets answer the soft whispering in the tree-tops, and now and then we have an echoing bird song, as if all the gladness and color of the young year had suddenly found a voice.

The greens in our design must be tender and brilliant, as only the greens of spring can be; and to be this and not crude, they must be full of gray. With light sky blue, bronze green, and warm gray, make a warm tint for the sky, and add to it, for the distant trees behind the bridge, a little moss green J. For those in shadow at either end, add a little more moss green, a touch of black and brown green; and where the sun breaks through, put in a broad tint of moss green J, mixing yellow, and pearl gray. Let it cover the whole space on the left from the bridge to the water, and on the right to the large stones, and then work into it a little black and brown for the grass and the tree trunks. Fill in the whole space between the banks and down to the lower edge of the stones with light sky blue; on the left come down an inch further. Then work in more bronze green and warm it slightly with brown 17; soften well into the other, and bring it two thirds of the way down. Work up from the bottom with brown 17 and sky blue, making a warm brown gray for the sandy bottom, and blend the two thoroughly together.

Put the large stones in broadly, with brown 17, into the color already laid on, leaving the white touches. Put some dashes of light and dark green, and the deep brown reflections and shadow below the stones, blending the whole across with long, straight strokes. The whole, from the sky down, must be perfectly soft—no lines or detail anywhere; and, as usual, the color must have been prepared with balsam, and plenty of lavender used in working.

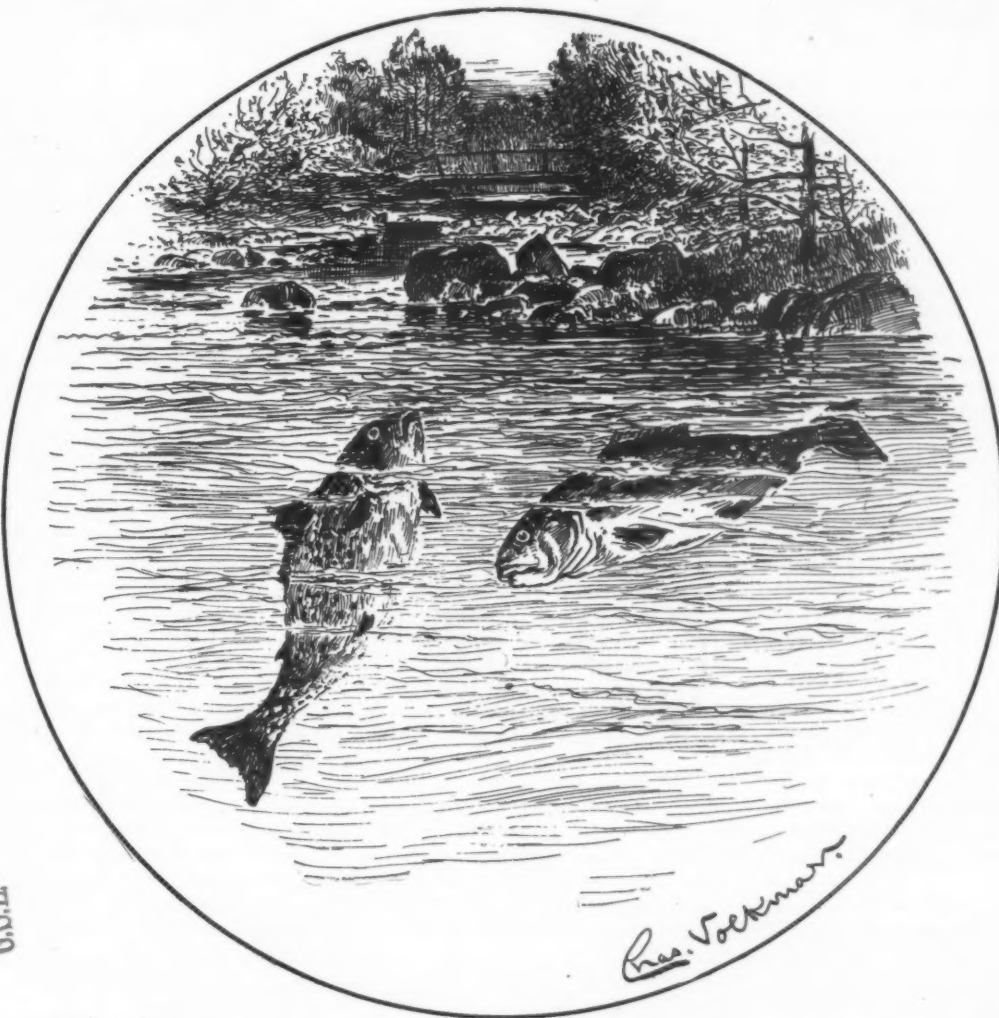
This, with the large flat brushes, makes it all very simple, and only the work of a few moments.

Next wipe out the fish, and fill in with pearl gray; work some brown green and brown 17 down the back, back fin, top of head, and tail. A very little yellow down the side, into pinky (carnation) white under. The fins, excepting the back, are a delicate pink, and have a line of dark and white along the side. The under jaw, gills, and throat are white. The whole must be very soft, the outlines blended before the color sets, so as to give the few strokes where the light catches the water; a few slight indications of stones on the bottom will help the idea. The dark tree trunks might be put in very faintly. The picture is now ready to dry; take out the dust. Then cut with the scraper the lines where the ripples catch the light, as indicated in the study. Notice that they are straight in the shadow under the rocks, where the water is comparatively still, and below by their direction they give the idea of motion. Take out also the white spots in the fish. Do

not try to put in any detail. Give the work a hard firing.

It is often a help, and generally best, in working for a second fire, where there is considerable detail in a small space, as around the bridge, to give a thin wash of color to work into. It might in this case be pearl gray, with lavender to keep it open, working the details into it while moist; or it can be dried and then worked over with a very light hand. In either case it will do its part, and help to keep the work soft. The latter plan is perhaps the better, and every one should accustom himself to working over and over without destroying the color which is underneath. One great secret of success is that effects are made so that could not be otherwise. And, on the other hand, color once worked up can never be made satisfactory, consequently it is a training that every hand should have.

Put the bridge in with a brownish gray, not too strong—an indefinite color; also the shadow under it. The trees at each end should be cool in tone, with a few warm touches of brown green in the deepest parts.



“BROOK TROUT.” SECOND PLATE OF A FISH SERVICE OF FIFTEEN PIECES. BY CHARLES VOLKMAR.

(TO BE GIVEN MONTHLY UNTIL COMPLETED.)

The shadow in the water on the left below the bank may be a reflection of the same. With a few touches of brown gray (not strong) indicate the stones along the shore; those on the other side may be made stronger. And the large trees show their branches and scattering foliage in cool tints against the sunlight beyond. This—both sunlight and shadow—may be brought out with a few touches, plenty of the gray showing through. And all these colors can be reflected in the water below.

The fish need to be worked up according to the colors already given. The spots on the sides near the head are a tiny blue in a pink circle, and toward the tail, yellow white. The back is olive brown, with darker markings. The side has a slight green cast near the tail, where it catches the light in turning. The opening of the gills shows a red line, and the tail has a tinge of violet-of-iron at the tip.

The water will probably be improved by a glaze of greenish blue, with dark strokes in places.

C. E. BRADY.

## LANDSCAPE AND GAME.

## IV.—PEACOCK.

As the birds are the prevailing feature of the fourth of the series of Mr. Volkmar's game plates, in painting it we will consider them first, and treat the landscape in a manner simply to relieve them. The head and neck are of that wonderful blue and green that is neither the one nor the other, but changing always with the light and position. The back is more of a yellowish metallic green, and the train, also changing with the light, is of a general tone of purple, brown, or green. To relieve this pleasantly, the background should repeat much of the same tones in grays—in fact, for the first fire the whole should be laid in, as usual, with gray.

The colors for the sky are light sky blue, bronze green, and the least touch of black; a little violet-of-iron or deep red brown in the lower part to make a purplish haze above the hill. A little brown green added and blended softly into this will serve for the top of the hill. Then change into pearl gray for the body color, and with

it use brown green, moss green J, mixing yellow and brown 17, to fill out the remainder of the plate, with tints of such strength and color as will best serve the purpose in view. Use balsam and lavender as usual, to give body and keep the colors open.

Wipe off any color that may have run over the outlines of the birds. In painting the female, which is all in quiet colors, use pearl gray and brown 17, with bronze green and sky blue for the head, neck, and breast. For the other bird, the same colors are needed. Moss green J is added in the back, and it can be carried down into the train and blended into pearl gray and yellow brown. The wings are painted with pearl gray and brown 17. Soften these colors all together and with the background. Do not attempt any details whatever here, but keep each color in its proper place, as we are now only providing a ground upon which to work later. Dry the plate from the back; remove the dust with the scraper, as usual, and fire hard.

The outlines of the birds are probably nearly lost, but that does

not matter; there is no work lost, for the whole will have a brilliant glaze, and so bear up the rich coloring. Half the effect would be lost if the surface were dull and spotted. Take the large bird first. The light on the throat and breast may be put in with apple green; break into this with chrome green (leaving some of the first color pure); then use deep blue for the shadow, and into this put a few touches of deep rich purple. Remember to leave a half light at the dark outline. This is a small space wherein to use so many colors, and they should not be smoothly blended one with the other. Use a small-sized flat brush and break them slightly together, leaving some of each pure, without being spotted. Use oil of lavender almost entirely to work with. The back, and extending down a half inch or so on the train, is a yellow metallic green; carry the dark blue of the neck down a little way, and then run into apple green and moss green J broken together, with dark color from the neck for the shadow.

The space on the side where the lines of shading in

the design run around the body is a warm gray marked with brown, in fine lines and spots. Brown 17 and pearl gray with brown 17 are needed for the markings. Below this a part of the wing is black with a greenish light, and below that again, feathers of a warm gray. Use for this brown 17 and pearl gray, with perhaps a little violet-of-iron. There will be below this just a line of the dark green breast, and the gray of the other wing shows also on the shadow side; both will help to round up the body. The head is inclined to be black, with a blue light. The face is bare, and above and below the large black eye is a band of white—that on the lower side being the wider. The feathers of the crest have a slight black quill, with an "eye" at the top; but these are so small that a few touches of blue or green will answer the purpose if they are held together with a little shading of black. The legs and feet are an ugly, rusty brown, or blackish gray.

A few of the largest feathers in the end of the tail may have the details worked out quite carefully. The dark spot is a deep, rich blue (the feather on the side of the plate shows the markings quite plainly); around this is a narrow band—a brilliant yellow green like the back, at the top, and merging into a green blue, like the neck, at the bottom, where it is broader and forms the point into the dark blue. Next comes a stripe of a yellowish cinnamon brown, made with yellow brown and violet-of-iron; and then a narrow line of yellow green, which softens into the general tone of purple brown, violet-of-iron, and brown 17. At the midrib, the green extends down a little before losing itself in the brown. Of course, all these changes of color can be made in only a few feathers, but careful attention to their relative positions will cause the mere suggestion of the same in other places to bring about the required effect. The markings must not be sharply defined—on no account let them look like rings of color. A flat, dry brush should be drawn lightly over, before the color has a chance to set. All this is really not so complicated as it seems when put into words; but the effect is so brilliant—though by no means gaudy—where properly carried out, that it has seemed worth while to go into this minute description. It may be well to say here that these suggestions (as well as those given for the whole set) are based on actual practice, for the writer has painted the entire game service.

The female bird is to be worked out in the quiet colors already given, and the whole landscape should be done in such a way as to harmonize and relieve the central objects. The weedy foreground gives a chance to bring in soft reds and yellow browns, with the sunny greens of ripening grass; while the cool shadow thrown by the overhanging branches across the centre of the picture brings out the heads with fine effect against the light beyond. Keep the hill soft, with plenty of gray to give a little distance; with details in the foreground only. The plate must now be very lightly fired. C. E. B.

A HAND REST for china painters is made

by taking a thin piece of wood eighteen inches long and two or three inches wide, and gluing to each end a block that will raise it about two and a half or three inches.

#### A LESSON IN RAISED PASTE WORK.

In order to carry out successfully the design for raised paste decoration shown in the supplement, we give the



following directions: Sketch the design on the plate with brown madder.

Mix your grounding oil in the following way: To one bottle of the best English grounding oil add two bottles of turpentine, and a very scant teaspoonful of powdered lamp-black. Then shake well.



Place the grounding oil on the inside of the ovals in the design, but leave the edges and the centre of the plate white. Use a flat brush, and pad the oil until it "tacks." Now dust on some best blue green (powdered over-glaze color). Raw cotton is used to pick up the color. Having thoroughly rubbed it in with the cot-



ton, dust off with a large soft brush. Then scrape out to the color at once, as it becomes hard if allowed to stand. Outline the scrolls and all the lines with Cooley's gold. Leave the flowers for enamel until after the first

firing, but outline both the flowers and leaves, the flowers with silver yellow and the leaves with moss green.

To make the paste, mix nine parts of Hancock's Worcester paste to one part of special soft flux. Add enough

Dresden oil to barely take up the powder. Thin the mixture with turpentine. If it does not stand up well, add a little alcohol, and blow on it with the breath. Many people misunderstand this expression, and think they must breathe on it. This is wrong; put the lips in a position as if to whistle, and blow hard.

If the paste comes off after firing, it contains too much Dresden oil; if there is too much flux, the gold is black after firing.

Pick up the paste on the point of the brush and drop it daintily in

the desired place, and then pull it down. Never make more than one or two dots at a time. Lay in every part except the flowers with raised paste. Now put gold on the edge of the plate, and your work is ready for the first firing.

To make gold, mix the powdered gold (special no. 1 is the best) with a little Dresden thick oil. Thin it with turpentine or alcohol. If the mixture lumps you have too much turpentine; then use alcohol, or vice versa, and grind well.

For the second firing outline the paste with gold; then fill in, using the gold as thick as possible. Go over the paste with it at least twice. If the gold is too thin it will turn black. If it is not thick enough over the paste it will rub off when burnished.

Mix your enamels on a ground-glass palette, using a horn knife. To make enamels, take two parts of German relief white and a trifle less than one part of English white enamel, and mix together. Add a little Dresden oil—just enough to take up the powder—and thin with turpentine. If it does not stand up well, add a few drops of alcohol, and blow on it. To make colored enamel, if you use the Lacroix colors, add the color to the mixed white enamel. If you use powder colors, mix a very little Dresden oil with the powder before adding it to the already prepared white enamel. A great deal of care should be exercised in the making of enamels. For instance, if you use too much oil, the enamel will come off in firing. Too much English enamel causes it to blister in firing, and not enough makes the enamel dull. If too much is piled on the plate it will chip off after being fired. Enamels and paste will look much better if, after they are placed on the plate, it is allowed to stand for a while before being fired, in order that the oil may dry out thoroughly.

Use rose pompadour to color the white enamel already mixed for the conventional flowers over the yellow outlining fired in. It makes a beautiful salmon pink. A little silver yellow is used for the roses and moss green for the leaves. The pure white enamel serves for the forget-me-nots over the pale blue tint. The handling of enamel and paste is almost the same. Lay it on in small dots, sometimes letting two run together; then pull down quickly. Go over the edge of the plate smoothly with gold, and fire again.

Burnish the gold with a glass brush or agate burnisher; clean it with a prepared chalk and a little water, and afterward rub off with dry prepared chalk and a piece of chamois-skin.

EMMA B. SHIELDS.



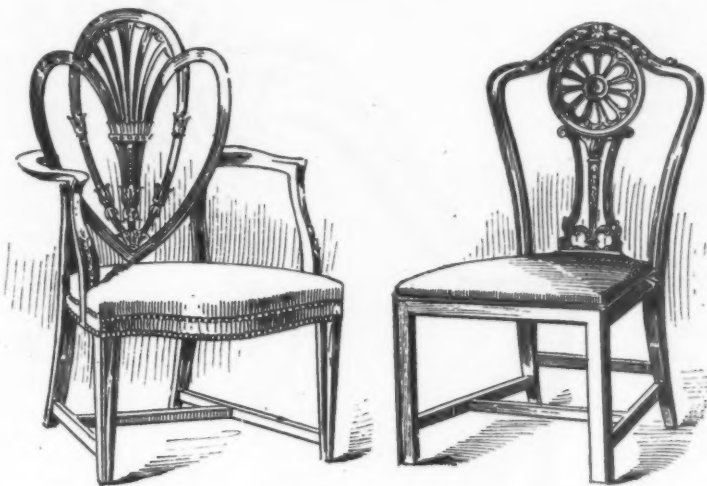
## THE HOUSE.

## A MODERN INTERIOR.



HE design for an English Renaissance interior which we give includes, as is commonly the case in old English houses, many elements that are rather Italian than northern. But the high panelling and the low window are sufficient to give the room a northern character and an air of cosiness suitable for our climate. The ceiling would look best if entirely in wood stained to a dark brown, but the panels might be agreeably filled with stamped paper, in the style of old leather in russet brown relieved with gilding. In that case the walls above the panelling should be in the same material; but if a wooden ceiling be used, the wall paper may be flat, with a large pattern, as indicated, in tones of some strong, deep red, green, or blue. The woodwork should be in dark oak or other wood stained to its hue, and the portières and other hangings should be of a color to match the paper. This will be found quite enough to secure a strong effect of "ensemble," which is perhaps the most salient characteristic of English Renaissance furnishing. In other particulars individual taste may be allowed full sway. No one, however, would think of inserting in an interior so dark in tone a mantelpiece of white marble, and the artist has indicated as clearly as his means would permit that he conceives that which he has designed as being in sienna or other yellowish or reddish marble, with mountings of brass or gilt bronze. In front of the mirrors set in the architectural over-mantel he has placed two Chinese jars and two tall vases of forms which suggest the porcelains, decorated with brilliant enamels of the eighteenth century. On an Italian cabinet of ebony inlaid with ivory he has placed two little bronze statuettes and another vase, probably of more decided color, above which is a Madonna and Child after some old master. The recessed window-seat, with its cushions and lace curtains, gives an air of cheerful ease to what would otherwise be a rather solemn-looking room. It would be a mistake, however, to treat this recess in an entirely

different key of color. The small squares of glass in the upper lights may be of a greenish tint. The large, lower panes are, of course, of plate glass for the sake of a presumed view over a pretty lawn; but if no such view exists they may well be replaced with leaded glass, with small shields or cartouches in colors inserted in the middle of each light. The walls should be panelled to the same height as in the larger part of the room, and the seat will look best if upholstered in leather. The large arm-chairs on either side of the fireplace are in



ADAPTATIONS OF ENGLISH EIGHTEENTH CENTURY CHAIRS.

stamped or chiselled leather, and a large Turkish rug covers the floor. We would advise that the choice of a color scheme should depend on the lighting of the room. If lit from the north, a dark red will be found best; but if the room receives plenty of light from the south, a grayish blue or green. Gilding should be rather sparingly used; a few touches of bright color, as in the porcelains, will answer to give such a room a festive appearance.

In mural decoration, an oil vehicle employed upon an encaustic ground—that is, a wall prepared with wax—should answer every purpose in an ordinarily dry situation. An incurably damp wall should never be colored.

## MEMENTOS OF MARIE ANTOINETTE.

THE exhibition at the Galerie Sedelmeyer, in Paris, of objects which had belonged to or were in some way connected with the memory of Marie Antoinette, will serve a good purpose if it leads fashion in the direction of what is best in the works of the period that covers the latter part of the eighteenth century and the beginning of the present. The classic revival, which was ruled by good taste at the beginning of this period, was later perverted with the clumsy and inelegant style of the Empire. It was never very classic, save on the surface, but the traditions of the French Renaissance were gradually modified in the direction of classic severity, and in the years preceding the Revolution there resulted that most charming of all the French styles, that of Louis XVI., or, as it is sometimes called, of Marie Antoinette. In its general lines, the decorative art of this period is simple and refined, while in details something of the freedom of the rococo and even a little of the showy magnificence of Louis XIV. decoration survive. The little work-table which we illustrate, and which has belonged to Marie Antoinette, shows this latter influence in the bands of chased and gilded bronze, which are enlarged in the accompanying detail drawings. The larger table is apparently of later date, and more nearly approaches the Empire style. The influence of the naturalistic movement, which has gone on developing to our own day, is evident in the reliefs of flowers, also in gilt bronze, which decorate and reinforce the corners of the work-table. The sprays of roses, daisies, and poppies have an effect of lightness and a graceful irregularity, in which even the best carvings of the preceding period are lacking. At the exhibition of which we have spoken, several of the most beautiful objects shown owed most of their interest to such-like artistic mountings in gilt bronze, some of them being the work of the famous workers in this line, Gouthière and Forestier. At the same exhibition was shown a harp which had belonged to Marie Antoinette. That which we illustrate is now in the South Kensington Museum. The standard, as will be seen, is decorated with a trophy of pan's pipes and other



musical instruments, and a torch and quiver interlaced with garlands of flowers surmounted by a mask and a heavy volute of acanthus foliage, out of which rises a cupid. The sounding-board is painted with figures of the Muses. The frieze which we illustrate below is an excellent design for bronze, the rambling sprays of grape-vine and wild flowers giving glancing lights and sudden accents of shadow that quite take away the look of heaviness that would result if the classic scroll, more suitable for marble than for bronze, were used alone. The influences that led to the adoption of the Louis XVI. style in France showed themselves in England in the decorations of the brothers Adams, and in America in that which is usually called the Colonial style. We engrave two modern adaptations of English eighteenth century chairs, in one of which will be noticed a detail derived from the rose windows of Gothic cathedrals, joined with details that are distinctly French. The motives comprised in the ornamentation of the other chair cannot be so readily traced, but they are, doubtless, derived from the same sources.

#### HINTS FOR AMATEUR WOOD-WORKERS.

IN making working drawings for cabinet work, the measurements on the floor line having been marked off (as described in our notes on page 167, last month), uprights are drawn from it for the front and back in a side elevation, or for the sides and all interior upright divisions in a front elevation. Measurements of height are to be scaled off on these uprights in the manner already explained, never changing the scale on the same drawing. The larger measurements are usually marked in feet and inches on the drawing; but size of mouldings, thickness of stuff, and other small measurements are often given in writing. It should not be necessary, for instance, to mark both inside and outside measurements on the drawing if the thickness of stuff is to be the same throughout. In that case, outside measurements only are necessary. But if the design requires various thicknesses or if it is at all uncommon, it is best to take pains to give all measurements and full details. A T-square and triangle, the proportional dividers already mentioned, a foot-rule, a hard lead-pencil, and a large sheet of smooth, heavy brown paper are the requisites. When many lines are to be drawn, a "parallel ruler" will also be serviceable.

It is common in schools to set pupils to make finished drawings of relief ornamentation. Such drawings are of no use in the workshop or to the amateur designer. If the latter is dealing with a really competent workman a rough sketch will be all that will be needed. If he is not sure of his man, or if he proposes to carry out the design himself, the sketch should be supplemented by one modelled in clay or wax, and moulded in plaster, from which exact measurements can be taken.

It is one of the most important principles in mechanics and engineering, and one that the amateur will do well to keep in mind, that a triangle, even though the joints be not rigid, cannot get out of shape without breaking, but a figure of four or a greater number of sides can. Hence the necessity of dovetailing or otherwise making rigid the rectangular frames of ordinary furniture. When the shape of the interior space is not a matter of consequence, as in a cupboard or cabinet, it will greatly conduce to strength to insert triangular blocks at the corners. Panels may be made very strong, and at the same time ornamental, by carrying out this principle, using

struts and braces at the angles instead of filling the frame with a plain piece of wood. The most beautiful Arabic designs in woodwork are only elaborate arrangements of this sort, and are wonderfully strong. Different woods may be used to obtain an effect of color, but all should be thoroughly shrunken.

IN frame-making, the mitre joint is too difficult for a beginner, and the square joint is too unsightly. There



THE HARP OF MARIE ANTOINETTE.

(IN THE SOUTH KENSINGTON MUSEUM.)

are, however, several ways of improving the appearance of the latter and, at the same time, strengthening it. If the uprights are made the full height of the frame, the joints can be covered by two pieces of moulding nailed on at top and bottom to form a cornice and base to the structure. These mouldings add materially to the strength of the frame, and if they are well chosen and properly finished at the ends they have an excellent effect. If the frame is to be a fixture, a small shelf may be substituted for the top moulding, but should not

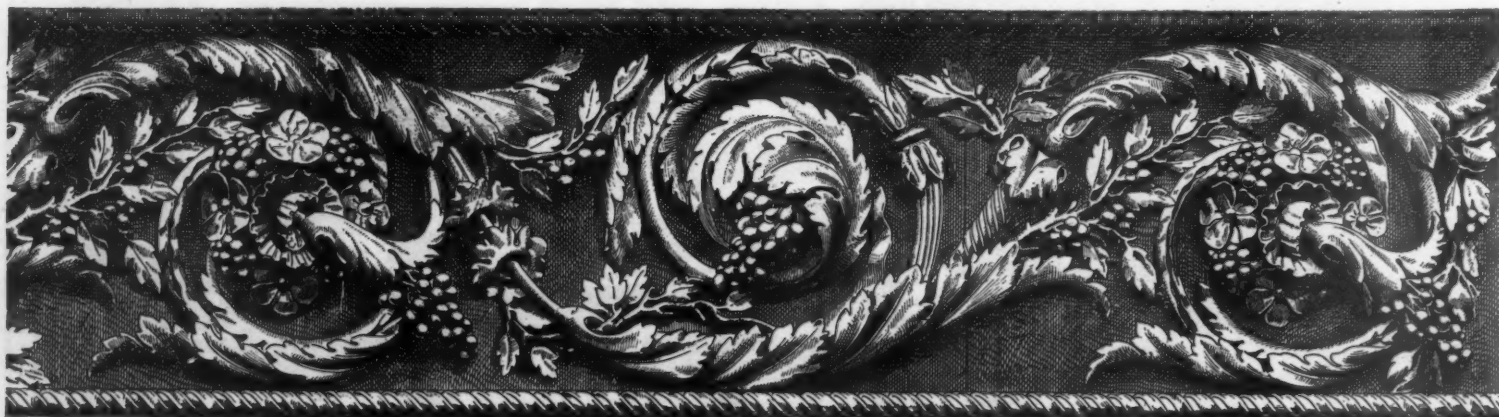
project so far as to cast a shadow over the picture. Another plan is to decorate the corners with stamped leather or brass. If the mouldings be used, the uprights may be treated as small pilasters, and a very pleasing architectural-looking frame will be the result.

IN designing hanging shelves, cabinets, or brackets, it is well to bear in mind that any weight put upon the shelves tends to pull the nail by which the whole concern is held out of the wall. If the shelf is deep it may be loaded to the edge, and thus exert a great leverage. It is well, therefore, to make the shelves as narrow as they can be and yet be serviceable. Again, the nearer the point of suspension is to the shelf the greater the leverage exerted by the latter upon the nail or hook which supports it. It is best, then, to make a hanging cabinet tall and shallow, or, if another shape is required, at least to hang it from near the ceiling by long cords.

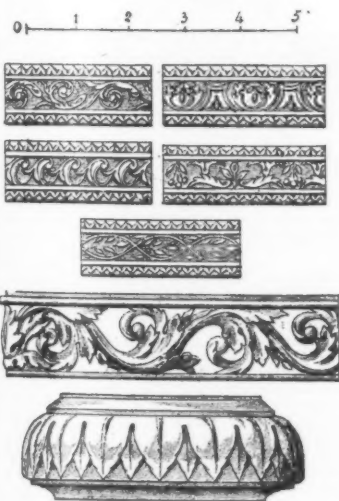
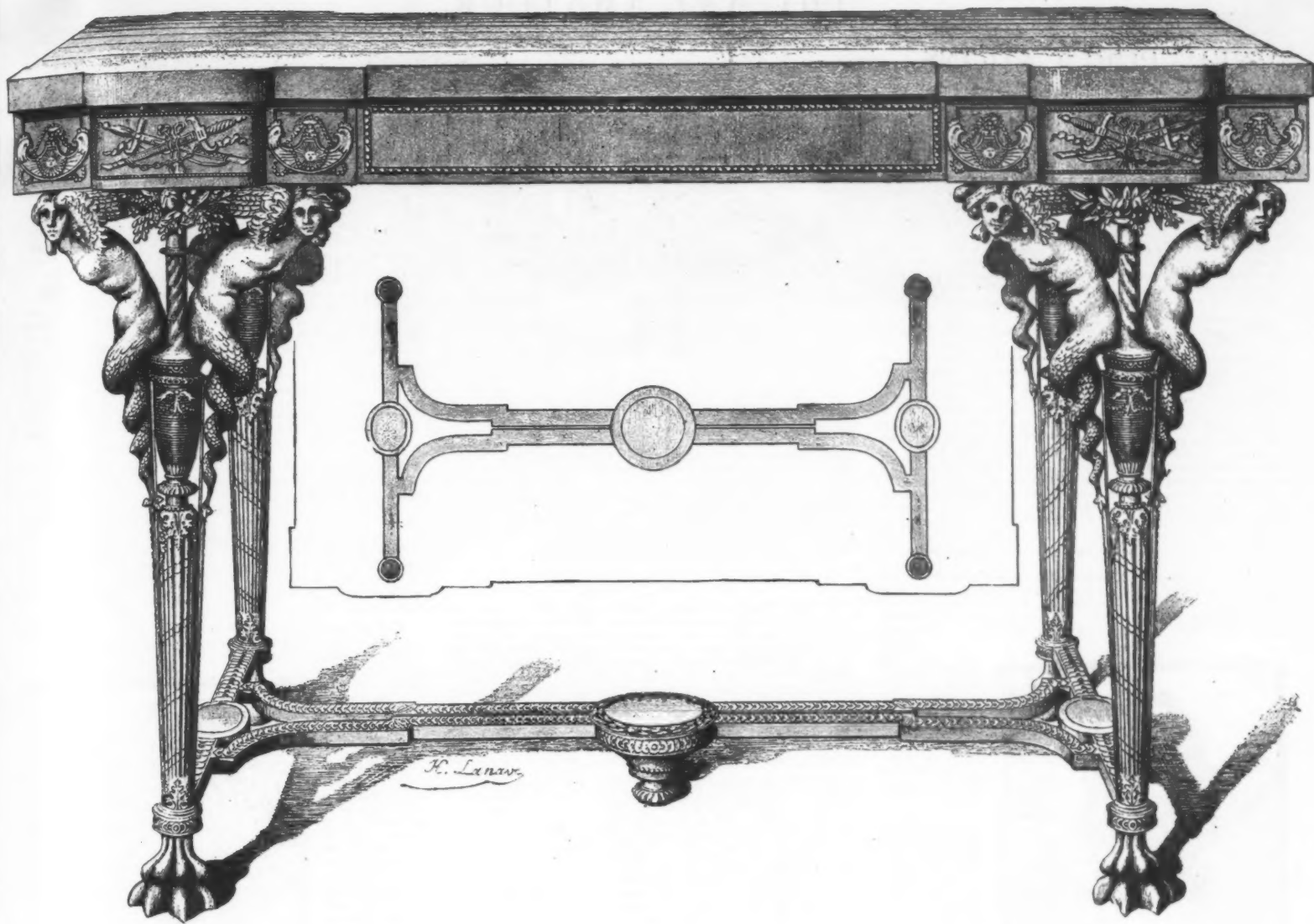
A BOX is all the stronger for having sides and bottom-piece projecting, because that plan affords a better purchase for the nails, and the projecting ends offer excellent opportunities for first practice in carving. The corners may be chamfered or may be notched into something like the Norman "tooth" or "saw pattern," and the lozenges thus formed on the face are easily cut into rosettes. The simplest form of hinge is a leather strap nailed to back and cover. It may be made very ornamental by stamping the leather, and by using brass or copper-headed nails. A small box may also be protected at the corners by leather, and may be made a very sightly object.

WHEN one has made some progress in using the commoner carpenter's tools, the addition of a fret-saw is much to be desired. But the amateur should not be misled by the books of examples issued by dealers, and which profess to show how everything under the sun may be made with the fret-saw alone. Undoubtedly a great many things may be done with it, but some of them may be better done by simpler means. To use the fret-saw to produce a form that may be obtained in half the time with a jack-knife is foolish. The principal use of the tool is to rough out a piece of work containing many or difficult curves. It is a poor tool for ornament, as it gives nothing but outline, and does not afford sufficient play to the hand in that. But for cutting out work to be afterward finished with carving tools it is excellent.

To make a portable book-shelf with clips to hold any required number of books so that they may be lifted on or off the table together, take an oak shelf a half inch thick, and planed smoothly on both sides. To this two sheet metal clips are to be applied, so that they may slide on the shelf and hold a larger or smaller number of volumes erect. An oblong piece of tin or brass, about three inches wide and three times as long as the shelf is broad, will form one of these clips. It is to be bent up at each side of the shelf, and being cut nearly half through level with the upper surface of the shelf, one half of each upright is again bent at right angles to the rest, thus securing a hold on the board and forming a rest for the end volumes of the set. Through holes in the upturned portions a silk cord may be passed, serving for a handle. These clips may be beautifully ornamented by punching and chasing. Care should be taken to punch from the side which will be turned toward the books, otherwise a great deal of work with the file will be necessary to remove rough edges.

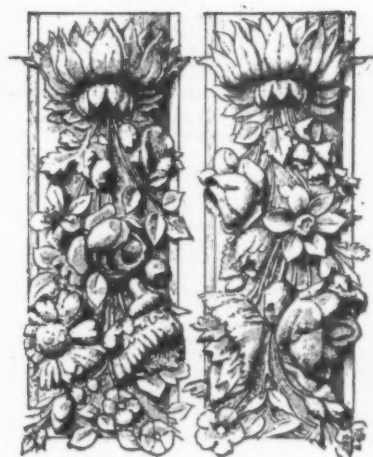






TABLES OF THE  
LOUIS XVI. PERIOD.

DRAWN FROM THE ORIGINAL  
OBJECTS IN THE  
GARDE-MEUBLE NA-  
TIONAL, PARIS.



THE UPPER TABLE IS  
CARVED AND GILDED.

THE LOWER ONE WAS THE  
WORK-TABLE OF  
QUEEN MARIE  
ANTOINETTE.



## NEW PUBLICATIONS.

## ART.

**CATALOGUE OF GREEK, ETRUSCAN, AND ROMAN VASES.** Under this title, Mr. Edward Robinson, curator of classical antiquities in The Boston Museum of Fine Arts, has compiled a handbook that ought to become a standard guide for students and collectors of antique ceramic art in this country. The introduction is devoted to the history and manufacture of Greek vases, and contains an elaborate compilation of the most important French and German works on the subject, beginning with the prehistoric pottery, from the earliest Cyprus ware or Santorin vases of about 2000 years B. C., and finishing with the late Apulian vases, when the vanquished Greek colonists of Magna-Græcia lost at the same time their arts and their liberty after the fall of Tarentum, 209 B. C. This classification is short and very comprehensive.

The second part of the introduction is devoted to the manufacture of Greek vases. "One of the secrets of the power of fascination of a Greek vase," says Mr. Robinson, "is the fact that it brings the spectator close to the personality of its maker. The simplicity and subtlety of its lines, and the free-hand character of its decorations, bear evidence in themselves to the absence of mechanical aid in its production." The very fascination of Greek ceramics lies in the independence of the artist, whose hand and inspiration are always felt in his endless creations and modifications of shapes and ornament. The author goes into the details of the fabrication of the vases, their decoration and baking, and at the end of his introduction gives a list of the makers and painters of vases, in which the names of Athenians seem to predominate strongly. After these remarks comes the catalogue proper of the Museum's collections. Special care has been taken to give, as far as possible, the localities where the objects were found or purchased, and their condition as to repairs or restoration.

As an example of the honesty of these descriptions, we may quote the following of one of the purchases among other objects discovered by L. P. di Cesnola in Cyprus: "195 Jug with large oval body and round mouth. The upper part of the handle (modern) is rudely modelled into the head of a goat. The entire handle is covered with a lustrous reddish brown (modern). The principal design (modern) is copied from that of a unique Cyprian vase in The British Museum, published by Perrot and Chipiez, 'Histoire de l'Art dans l'Antiquité,' Vol. III, figures 527, 528, and represents a chariot drawn by one horse galloping to the left, and occupied by two men, one of whom is shooting an arrow to the rear. In all details the design is like its prototype. Height No. 298. Intact. Reg. No. 486."



WALTER D. MARKS.

BOOK-PLATE. BY HENRY STACY MARKS, R.A.

museums are full of objects treated in a similar manner, but the fact is allowed to go unnoticed.

The small outline drawings which are profusely distributed throughout the book will be of great help to those unfamiliar with the Greek names of the vases and with the different fabrics, and will assist them in making the proper attribution to the so-called "Etruscan vases," which often form a feature of household decoration. It will show them that most of such vases are really Greek, having come from such places as Rhodes, Corinth, Nola, Tarentum, and Apulia, and that the only ones which can be properly called Etruscan are those described under the title of "Bucchero nero," they being made of black clay in imitation of more costly metal vessels imported into Etruria from the East and Egypt. Mr. Robinson's résumé of the history of Greek pottery should be read by all interested in the subject.

**ART FOR AMERICA,** by Mr. William Ordway Partridge, is a plea for nationalism in art, in which some good suggestions are made. Mr. Partridge, who is a sculptor, gives much space to that art, and points with pride, as he may in reason, to the performances of Messrs. St. Gaudens, French, Adams, and others, as showing that in sculpture we can hold our own before the world. The late World's Fair proved the same with regard to our painters. But that it is wise to place the works of even the sculptors just named above the best modern French work, we are sure would be denied by those sculptors themselves. Mr. Partridge, in reality, sees plainly enough that we are not, as a people, ripe for great art. His proposition that good pictures and statues be placed on exhibition in the public schools is an excellent one, and should be acted on wherever feasible. On many points he has interesting suggestions to offer, and on current artistic questions he will usually be found on the right side. (Roberts Bros., \$1.)

**JOSIAH WEDGWOOD,** an essay written by Professor Church, is the third of the series of The Portfolio monographs on artistic subjects, edited by Mr. P. G. Hamerton. It has for a frontispiece a fine photograph of the famous Portland vase, and other full-page plates also in photograph are from a bas-relief of "The Sacrifice of Iphigenia," by Wedgwood, a medallion portrait of himself, and smaller medallions of "A Zephyr" and "A Sacrifice." There are numerous phototypes printed in the text which serve to give a comprehensive idea of Wedgwood's work as a potter and his position among the artists of his time. Professor Church gives a valuable list of the artists whose designs he reproduced. Among them the most noted are Flaxman, Thomas Astle, Sir Joshua Reynolds, L. F. Roubiliac, Thomas Stothard, and Lady Diana Beauclerk. There is a host of little-known Italian, English, and French names in addition. Of Wedgwood, his biographer states that he had a "marvellous power of co-ordination and adaptation." Though he has probably done



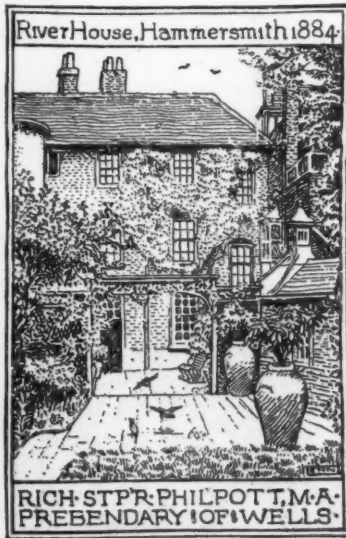
nothing that can be said to be wholly his own, he was gifted with invention and taste, and was not a mere copier. English collectors set a high value upon fine examples of his work, and their agents ransack the Continent of Europe for them. He had his imitators, among the more successful of whom were John Turner, whose blue-and-white jasper were rivalled the originals from which it was copied, the Sèvres blue and white cameos, which are easily distinguished, being porcelain biscuit, and Palmer of Hanley, who was an unscrupulous forger of Wedgwood's marks and seals, as well as an imitator of his style. (Macmillan & Co.)

## FICTION.

**BAYOU FOLK,** by Kate Chopin, contains a score or more of short stories and sketches that are all so delightful that it would not be easy to select one for especial praise. As indicated by the title, the scenes are laid in Louisiana, and for the most part in Natchitoches parish, which the author has almost made famous. She plays equally well, we may say, on the strings of pathos, humor, or pure romance, and no one, not excepting Cable, has ever reproduced so successfully the delicious Creole dialect. Miss Chopin's style is one of unvarying simplicity, and she never strains for mere effect. Even her worthless characters have a peculiar charm of their own, because one feels they are absolutely true to nature. (Houghton, Mifflin & Co., \$1.25.)

**THE GREATER GLORY** would of itself be sufficient to make the name of Maarten Maartens famous had he never written "God's Fool," although, in our opinion, the earlier novel is even superior. This keen-witted Dutch satirist is more worthy of comparison with Thackeray, perhaps, than any other writer of this century, and yet he is far from being a mere imitator. The fine old Baron Rexelaer Van Deynum, for instance—he who knew something of the greater glory—may awaken memories of Colonel Newcome; but, at the same time, we must perceive that the conceptions of the two characters are totally different. Maartens certainly possesses a marvellous power of deft character drawing, whether his subjects be ignoble or high-minded. His readers will not soon forget the two Rexelaers, the real and the false one; the gentle, aristocratic Baroness, and her proud daughter, Wendela; Father Bulbuis, the garrulous, tender-hearted priest, or young Reinout, struggling nobly toward something higher while breathing a tainted atmosphere. We are informed with ironic emphasis, in the first chapter, that this is a story of what is called high life; fortunately it is also a story of the life which is higher still. Maartens' subtle skill in epigram is well known. Let the following be noted as the keynote to "The Greater Glory": "There be climbings which ascend to depths of infamy; there be also—God is merciful—most infamous fallings into heaven." (D. Appleton & Co., \$1.50.)

**IN EXILE, AND OTHER STORIES,** by Mary Hallock Foote, are all good without exception. For the most part they are vivid portrayals of life in the far West, although in the weird sea captain's yarn ("The Story of the Alcazar") the reader is transported to the coast of Maine. "In Exile" is delicate, charming—a true idyll, and no less so is "A Cloud on the Mountain," replete with simple pathos. The remaining tales are "Friend Barton's Concern," "The Rapture of Hetty," and "The Watchman." (Houghton, Mifflin & Co., \$1.25.)



**TOLD BY THE COLONEL** is the collective title of some rather clever and amusing short stories by W. L. Alden, he who aforesaid was wont to lighten the somberness of The New York Times editorial page with occasional shafts of humor. The Colonel himself seems to be nothing if not American, whether at home or abroad. His unique experiences are vastly entertaining in themselves, but his manner of relating them is plainly too characteristic to encourage imitation. Especially good are "An Ornithological Romance," "Jewseppy," "Thomson's Tombstone," and "A Union Meeting." (J. Selwin Tait & Sons, \$1.25.)

## MISCELLANEOUS.

**CARLYLE'S HISTORY OF THE FRENCH REVOLUTION,** since it first saw the light in 1837, has probably excited a greater amount of relentless criticism and extravagant praise than any other work of the kind ever published, unless it be the same authors "Frederick the Great." If we are content to view it as an "epic of the destructive wrath of Sans-culottism" it is unquestionably a magnificent prose poem teeming with some of the finest descriptive passages in any literature, whatever shortcomings may be discovered by the student eager for information. "He (Carlyle) sees history," Lowell aptly said, "by flashes of lightning. The intervals are absolute darkness." The present (Artist's Edition) is in three compact, well-printed volumes, very fully illustrated by Joseph M. Gleeson. (Frederick A. Stokes Company, \$3.75.)

**FRANCE IN THE NINETEENTH CENTURY,** by Elizabeth Wormley Latimer, is a chronicle of events from the reign of Charles X. to the death of General Boulanger. The author's aim seems to have been to collect and preserve scattered bits of description as would serve to give a lively idea of occurrences as they arose, without much regard to their causes or effects. Reading her book is therefore like turning over a select collection of old magazine articles and illustrated papers. About one third of the book is devoted to the Franco-Prussian War and the Commune, and in this part there are some anecdotes derived from private sources, such as the story of Bismarck riding after Jules Favre's carriage to present him with an enormous sausage. There are numerous portraits. (A. C. McClurg & Co., \$2.50.)

**A BIRD LOVER IN THE WEST,** by Olive Thorne Miller, is a charming little volume that will delight even the many who may never have made any special observations of the habits of the feathered tribe. The initial chapter, for instance, on "Camping in Colorado," is so entertaining that one continues on eagerly with keenest anticipations of pleasure, and these are pretty sure to be realized. It only remains to say that Mrs. Miller—who is an authority on her subject—has divided her studies into three groups: In the Rocky Mountains (Colorado, 1891); In the Middle Country (Southern Ohio, 1892), and Beside the Great Salt Lake (Utah, 1893). (Houghton, Mifflin & Co., \$1.25.)

**THE BLUE BOOK OF AMATEUR PHOTOGRAPHERS** is a directory of the various amateur photographic societies of the United States, giving complete lists of officers and members, with addresses, and giving also a good deal of information about British and other foreign societies. Postal and other regulations, lists of dark rooms, various tables for travellers, a list of the highest places in each of the States, and much other matter of interest to photographers, is included in the three hundred and eighty pages of the book, which is ornamented with several half-tone plates and bound in a blue paper cover. The "Blue Book" will be published annually. (Walter Strange, Beach Bluff, Mass., \$1.)



BOOK-PLATE. BY HENRY STACY MARKS, R.A.

The "Blue Book" will be published annually. (Walter Strange, Beach Bluff, Mass., \$1.)

## THE ILLUSTRATOR.

## HINTS SUGGESTED BY NEW PUBLICATIONS.

**THE CENTURY** for May contains as frontispiece a notable specimen of wood-engraving, reproducing a painting by Dagnan-Bouveret, "La Bernoise." The subject is a young Swiss woman in the picturesque costume of her canton, with wide white sleeves and black velvet bodice, and the engraver, Mr. Henry Wolf, has admirably well kept the relations of texture and color, without abandoning those effects of line peculiar to his art. The superiority of the woodcut thus handled to the half-tone process is evident when this engraving is compared with the other illustrations of the same artist's work, but these, being excellent of their kind, have a value of their own in a minute fidelity not to be expected of a wood-cut. The faults of the half-tone process come out more distinctly in some of the illustrations to another article, "Hunting an Abandoned Farm in Upper New England." In the picture of "High Court," a white pillar in the foreground blends indistinguishably with another pillar belonging to a projecting part of the colonnade, much farther off, while the shadow of the corresponding wing to the right is black and opaque. In another view of the same country house, drawn from a photograph by Mr. Harry Fenn, the relations of light and dark are much better kept; but here, too, it seems to have been necessary to enliven the picture by high lights that are decidedly out of key. In "Waiting for an Artist," a view of an old farmhouse, also by Mr. Fenn, the half tones are precisely those which have been rendered too uniform by the process. "In the Twilight of its Fortunes," a sketch of a similar subject, shows how drawn-up photographs or drawings in gouache, specially made for half tone, should turn out. On the whole, the pen-and-ink sketches, like those of the article "Across Asia on a Bicycle," are much more satisfactory. The same conclusion must be arrived at from a comparison of the half-tone with the other process reproductions in the May "Scribner's." In "Some Episodes of Mountaineering" the illustrations that have turned out best are those from drawings on lined enamel paper—that is, paper first coated with enamel and then printed with a "tint" in lines such as an engraver would produce. This sort of paper may be drawn upon like ordinary tinted drawing paper with crayon or pen and ink, but the lights, instead of being put in with chalk or Chinese white, are scratched out of the enamel with the point of a sharp penknife. This gives perfectly clear whites and jet-black markings even in the tint, and a good plate is therefore almost a matter of certainty. The heads on pages 532 and 538 were so drawn, and the view of the peak on the first page of the number. An article interesting to artists is "A Corner in a Market," a description of a picture by Jules Muenier, which has been engraved for the frontispiece of the number. The article is by Mr. F. G. Hamerton.





# EX-LIBRIS. SOME "COLONIAL" PLATES.



At request, we reprint from The Ex-Libris Journal some clever rhymes written to impress upon the memory of the average layman the meaning of certain common terms employed in heraldry:

"If Argent, my friend, you would wish to attain,  
You'll do it by leaving your paper quite plain.  
If metal more tempting you wish to seek for,  
Deck paper with dots, it will represent Or.  
Perpendicular lines, by armorial rules,  
Convey to the Herald the notion of Gules.  
But lines horizontal and perfectly true  
Mean Azure, best known to the vulgar as blue.  
For Vert, take your pencil—I beg you'll attend—  
Draw parallel lines to the course of the bend.  
The sinister bend you must follow, I'm sure,  
To give to the eye the idea of Purpure.  
Lines crossing each other and forming a plaid  
Will simulate Sable, so sombre and sad.  
For Jeune your pencil should cunningly blend  
The lines of the fess and the sinister bend.  
Lines crossing each other and forming a net  
Will signify Sanguine you must not forget."

## BOOK-PLATES BY MR. D. McN. STAUFFER.

The accomplished editor of The Engineering News, New York, has during the past twenty years designed for his friends—wholly as a labor of love—over a score of book-plates. There is a certain originality about them all that distinguishes them from other American designs made for the same purpose. Mr. Stauffer is also known as an extra illustrator of books. His copy of the "History of Pennsylvania," extended to fifty volumes, is, without exception, the finest made. It contains many of his own pen-and-ink drawings, including copies (from the originals) of some rare ex-libris connected with the early history of Pennsylvania. Mr. Stauffer has also a valuable collection of early American autographs. We give below a list of the book-plates he has designed. Next month we hope to reproduce some of them.

Sims, H. Augustus, Philadelphia, Pa. Woodcut.  
Stauffer, D. McN., Philadelphia, Pa. Woodcut. (1872.)  
Historical Society Reformed Church in United States.  
Dubbs, Joseph Henry, D.D., Lancaster, Pa.  
Stauffer, D. McN. Shield on tree. (1880.)  
Zahn, Samuel H., Lancaster, Pa. Egg supported by cupids. (1880.)  
Clarke, Ralph Botsford, Boston, Mass. (1880.)  
Auer, Samuel, Lancaster, Pa. Entomologist. (1880.)  
Schlatter, Rev. Michael. Designed from wax seal of arms.  
Stauffer, D. McN., New York. (1884.)  
Maine Historical Society Library, Portland, Me.  
Loomis, Thomas H., Philadelphia, Pa.  
King, Walter P., Lancaster, Pa.  
Barker, E. H. L., Newport, R. I. (1884.)  
Richard Jackson, Newport, R. I. (1884.)  
Hartman, I. Hiestand, Lancaster, Pa. (1884.)  
Herr, Miss, Philadelphia, Pa. (1882.)  
Zahn, Samuel H., Lancaster, Pa. (No. 2.)  
Procter, Colonel Thomas, Philadelphia, Pa. (From old book-plate in Pennsylvania Historical Society.)  
Eby, S. H., Lancaster, Pa. (1801.)  
Library Franklin and Marshall College, Lancaster, Pa. (1890.)  
Schnier, S. M., Lancaster, Pa. (1891.)

## UNKNOWN PLATES.

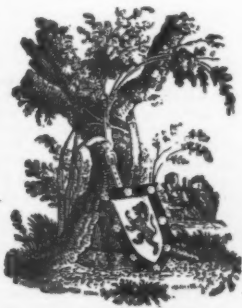
INFORMATION is wanted concerning the ownership of the book-plates given at the bottom of this page. Correspondents will please refer to them by the numbers attached to them. Subscribers desiring the identification of specimens in their collections will please consider themselves at liberty to use our columns for that purpose. Great care will be taken of plates entrusted to us for reproduction, and they will be returned to the owners in as good condition as they reach us. By this means of presenting fac-similes of originals, we are confident that identification of unknown ex-libris will be much easier than by mere descriptions of the plates.

## BOOK-PLATES IDENTIFIED.

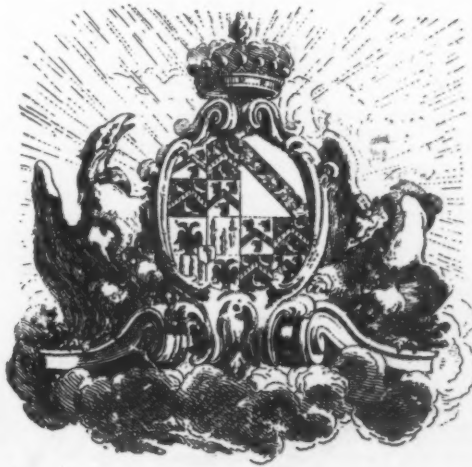
ANONYMOUS book-plate No. 6 has been identified by Mr. Henry Ernest Woods, of Boston, as that of "the family of Harrison, of County York, England."



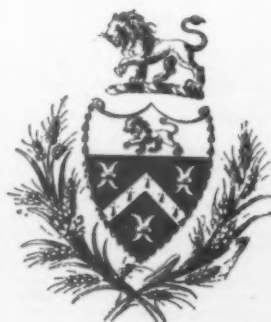
No. 16.



No. 17.



No. 18.



No. 19.



No. 20.

By Mr. F. J. Libbie, of Boston, as that of W. Harrison, D.D., Fellow of Corpus Christi College, Oxford; and  
By the Rev. Thomas W. Carson, M.A., of Clarisford, Dublin, Ireland, as that of "Newenham, of Coolmore, County Cork, Ireland."

Can it be that the Harrison and Newenham families bear the same arms?

No. 8 is identified by the Rev. Thomas W. Carson, M.A., as the plate of "de Verthamon;" and  
No. 10 is identified both by Mr. Carson and Mr. Woods as that of the Seaman family, of County Essex, England.

SOME charmingly decorative book-plates have been designed for American bibliophiles by Mr. George R. Halm, an example of whose genre was seen in the ex-libris of Mr. Chauncey Lawrence Williams illustrated in our April number. Mr. Halm's address is 140 W. 20th Street, New York.

FOR collectors of ex-libris, Warren's "A Guide to the Study of Book-Plates" (London, 1880) remains the authority on the subject. It is extremely rare, and it is to be hoped that there is some foundation for the rumor that there is to be a new edition.

## CHECK LIST OF AMERICAN BOOK-PLATES.

B. (continued).

Boudinot, Elias	1790	N. J.	
Bourne, Edward E.	1840	Maine	
Bowdoin College	Dated 1780	Mass.	Callender.
" James, Hon.	1780	"	"
" Jr.	1810	"	"
Bowne, Walter	1820	N. Y.	
Boyd, John P.	Dated 1800	Maine	
Boylston Medical Library			
Cambridge	1800	Mass.	Callender.
Bozman, John Leeds	1790	Md.	
Brace, George	1850	Conn. (?)	
Bradford, George	1810	Mass.	
Brauer, John	1800	N. Y.	
Brasher, Philip	1800	N. Y.	Maverick.
Breary, David	1780	N. J.	
Brereton, Joseph	1800	Mass.	
Brewer, Thomas	1800	Mass.	
Brewster, Benjamin H.	1850	N. J.	
Bridge, Charles	1835	N. Y.	Child.
Bridgen, Charles	1820	"	
Brimage, William	1840	Va.	
Brisbane, William	1840	Wis. (?)	
Broadhead, Theodore H.	1800	Va. (?)	
Brooks, Francis			
Brothers in Unity (Vale College)		Conn.	A. Doolittle.
Brothers in Unity (Vale College)		"	S. S. Jocelyn.
Brothers in Unity (Vale College)		"	O. Pelton.
Brown, David	1850	N. Y.	
" John Carter	1850	R. I.	varieties.
" Peter A.	1830	"	James Akin.
" Thomas	1765	Mass.	Hurd.
Bruen, M[athias]	1830	N. Y.	
Buchan, James	1840	"	
Buchanan, William B.		Va.	
Bulkley		Mass.	
George R.		Conn.	
Bureau of Navigation	1840	D. C.	
Buren, M[artin] V[an]	1840	N. Y.	
Burk, James Henry		Va.	
Burling, Theodore	1840	N. Y.	
Burnet, John		Mass.	
"	Dated 1754	N. Y.	Dawkins.
Ryrd, William	1760	Va.	
Cabell, W. George			
Cabot, William	1765	Mass.	
Cadena, M. V.	1830	N. Y.	

Cadens, Don Mariano Velazquez de la	1830	N. Y.	
Cadets' Library, V. L. S.			
and M. Academy	1820		
Cadets' Library, A. L. S.			
and M. Academy	1820		
Cailland, John	1800	Mass.	Callender.
Callender, John	1800	Va.	
Calvert, Thomas	1780	Md.	
Carmichael, Hon. William	1770	"	
Carroll, Charles	1770	Mass.	Hurd.
" Ephraim	1820	"	
" John	1800	Md. (?)	
Carter, George	Dated 1792	Va.	
" Robert		"	
Cary, A.		Mass.	H. Morse.
" Alpheus, Jr.		Va.	
" Miles	1740	Va.	
" Thomas	1790	Mass.	Callender.
Caverly, Robert B.	1830	"	
Cay, Gabriel		Va.	
" John		Penn. (?)	
Chadwick, George H.	1850	Maine	
Chalmers, George, Esq.	1770	Md.	
Chalmers, Benjamin	1770	Penn.	
" John	1770	N. Y. or N. J.	Gallaudet.
Chambersburg Library			
Company	1800	Penn.	
Chandler, Gardiner	1780	Mass.	P. Revere.
" John, Jr.	1765	"	Hurd.
" Rufus	1765	"	
Chase, S. L. [Samuel]	1790	Md.	Boyd.
Chauncey	1840	N. Y.	
" Charles	1800	Conn.	
" Chauncey			
Chauncey, J. St. Clair		N. Y. (?)	
Chawney		Penn.	
Cheney, Edward	1850	N. Y. (?)	
Chester, John	1790	Conn.	
Child, Francis	1770	N. Y.	Dawkins.
" Isaac	1765	Mass.	N. Hurd.
" Thomas	1765	Maine	
" William Henry	1790	"	
Clapp, John	Dated 1791	Mass.	
Clapp, Milton B.	1850	"	
Clark, D. Lawrence		"	
" John, M.D.		N. Y.	J. F. Morin.
Clarke, George	1810	"	
Clarkson, David		"	
Cleveland, Stephen		Conn.	
Clifford, Nathan	1850	Maine	
Clinton, De Witt	1800	N. Y.	Maverick.
Cock, William	1800	"	
Coffin, Hector		"	J. Akin.
" John	Dated 1771	Mass.	
" N. W.		"	J. Akin.
Cohen, Jacob	1820	"	
Colden, Cadwallader D.	1810	N. Y.	
Columbia College Library	1810	"	Anderson.
"	1828	"	
Columbian Peitho-Logian			
Society Library	1800		
Congdon, Charles T.	1850	Mass.	varieties.
Connecticut Historical Society	1840	Conn.	"
Coollidge, Richard H.	1850	N. Y.	
Cooper, Myles	1765	"	varieties.
Copland, Charles		Va.	
Corning, Erastus, Jr.	1800	N. Y.	
Cotton, Charles B.	1830	"	
Cotton, Philip L.	1820	Mass.	
Courtenay, Henry		"	
Cox, Chris. C., M.D.	1820	"	
" A.M., M.D.		"	
L.L.D.	1825	"	
Cox, John		D. C.	
Coyle, John		N. Y.	
Cram, Henry A.	1850	N. Y.	
Cromwell, Richard	Dated 1820	" (?)	
Crookshank, Judge		Penn.	
Crosby, Hiram B.	1850	N. Y.	
Crownshield, Benjamin		Mass.	
" F. A.	1850	"	
Cunningham, James, Jr.	Dated 1794	"	W. A. F.
Cunyngham, Robert		Nassau, W. I.	
Curtis, George W.	1850	R. I.	
Curwen. (No name on plate.)		Mass.	varieties.
Cushing, Jacob	Dated 1746	" (?)	
Cushman, Charlotte	1850	"	
Cutler, Henry	1810	"	
Cutting, James S.	1800	N. Y.	Maverick.
" William	1790	"	P. R. Maverick.
Cuyler, John	1800	"	Maverick.



## TREATMENT OF DESIGNS.

## 'A BUNCH OF ROSES.'

In this month's addition to our series of rose studies, we offer an example of the very full, multi-petalled garden rose. There is an infinite amount of patience required to draw these roses well, and as a preparation for sketching from nature, a careful drawing in charcoal alone, shaded with the stump and point, will be of value to those students who have not yet learned to use color. For such a study in drawing the central group of four, with their leaves, will be most available on account of their carefully detailed petals and leaves.

**WATER-COLORS.**—The original of this painting being in water-colors, the handling of the washes may be closely copied; this technique will be particularly noticed in the background, where the crisp blue wash is run over the undertone of gray, and also in the leaves.

Having drawn the principal forms of both roses and leaves with a hard lead-pencil, wash a tone of warm light red over all the roses—just enough to suggest their color—and then wash in the local tone of vase and green leaves. The colors used are as follows: rose madder, yellow ochre, and lamp-black for the roses; add light red and cobalt in the shadows later. Paint in the green leaves with antwerp blue, cadmium, rose madder, and lamp-black; and add for the shadows, sepia and cobalt. While these washes are drying, put in the background. For this use cobalt, yellow ochre, light red, a little lamp-black, and, in parts, rose madder. Run a flat wash at first over the whole paper, and add when nearly dry crisp washes of pure blue, red, and yellow, allowing them to blend together naturally. For the vase, the local tone is made with cobalt, sepia, and light red; and for the dull green leaves and reflections, a little cadmium, antwerp blue, rose madder, and lamp-black will be needed. The paper is left clear for the highest lights in the vase, a little rose madder and yellow ochre being run thinly over it. Add to this a little lamp-black and cobalt, suggesting the cross lines.

In finishing the roses when all the paper is covered, we take out the high lights with blotting-paper, defining the petals as suggested in the study. The rich tones at the centre are deepened with pure rose madder and sepia; thin washes of vermilion are run over some of the petals, and crisp touches along the edges will define the forms of others. A fine camel's-hair brush may be used for these details.

**OIL COLORS.**—Procure a canvas of the same proportions as those of the colored plate, if an exact copy is to be made, and after securing the drawing with burnt sienna and turpentine in the usual manner, paint in the background. For this use permanent blue, white, raw umber, yellow ochre, and light red, adding a little cadmium and ivory black in parts. Make the texture less smooth than it appears here, using the brush naturally, and do not endeavor to imitate the water-color washes.

Paint the vase with permanent blue, ivory black, yellow ochre, and madder lake for the local tone, adding cadmium in the reflections. Touch in the white patch of light with a fresh brush, using white, vermilion, yellow ochre, and a very little ivory black.

The green leaves we will take up next, and paint them with all their variety of color. For those in the foreground, use antwerp blue, white, cadmium, and vermilion, with burnt sienna in the shadows, in place of vermilion. In the soft gray-green leaves with pinkish tones, substitute madder lake for vermilion; and use permanent blue in place of antwerp blue.

The roses are painted with madder lake, vermilion, yellow ochre, silver white, and a little ivory black, for the general coloring. In the highest lights a very little light cadmium is added and vermilion omitted. The deepest touches of shadow may be painted with madder lake, bone brown, and a little permanent blue. In finishing cover up all the white lines shown at the edges of the petals, as the paper was left bare here in the water-color treatment. The touches of color given for the highest lights will, if put on here with a finely pointed sable brush, produce the desired effect.

**PASTEL.**—It is very necessary in using this medium that the preliminary drawing of the roses be carefully studied, as few corrections can be made after the pastels are rubbed in. It would be better, therefore, to make the drawing first upon a separate sheet of paper, and transfer it neatly to the pastel canvas. Indicate the outlines with a light red hard crayon sharpened to a point for the roses, and use a light green one for the leaf forms. Draw in the vase also, but with a soft crayon of light gray tone.

Rub in the background first with gray blue, yellow green, and a little dull pink; overlay these tones without much rubbing, until the canvas is covered. The same colors will serve for the vase, with the addition of dark red, green, and a little brown; defining those leaves seen within it. It is better to leave the roses until the last, so that their fresh color may not be rubbed. A tone of light and dark pink may be suggested with a few broad strokes from the flat side of the soft pastel, as a guide to the values when painting the leaves. Draw these leaves carefully, pointing your crayons when necessary, and use both hard and soft while working. Remember not to rub any of the tones together until the whole canvas is covered, for this is the only way to secure strength in your work.

Proceed to carry out the roses next, following all the colors as suggested in the original; adding deep rose red in the centre, and touches of rich crimson in the shadows, warm light reds and yellows in the reflected lights. There are soft blue gray half tints in some parts, and crisp touches of vermilion in others, a petal defined sharply here, and another lost in shadow elsewhere. Note all these things, and observe closely all that the artist has endeavored to reproduce faithfully from nature, so that in sketching from nature for one's self the way is already made clear.

**SUGGESTIONS for painting "The Last Glow," by Mrs. Annette Moran, will be found on pages 8 and 9 of this issue.**

## EMBROIDERED INITIALS.

The first point to be studied before commencing to embroider the initials given in the supplement this month is the necessity of preserving the proportions in both weight and color tone between the letters and the floral decoration of them. Just what is meant by this is illustrated in the drawings themselves. The letters being heavy and the flower sprays dainty, the proportion is kept by drawing the letters in the broadest and simplest way, while a good deal of detail should be expressed in the flowers.

In combining colors for these designs, keep the letters less prominent in tone than the flowers.

They are adaptable to almost any material, but if applied to linen cannot be as elaborately worked as on a heavier fabric.

The following are directions for cording, which is a beautiful method of outlining work:

Where stems and leaf veins occur, outline finely in one thread of filo-floss. Then mount the ground material firmly. Work the decorations in long and short stitch, slanting to the centre of blossoms—to the veins in leaves. The color combination is to be according to nature in flowers naturalistically drawn.

This work finished, outline the letter edges with a cord ("linen laycord" on linen, a silk cord on other materials), couching it down firmly with sewing silk, stitches an eighth of an inch apart, always at right angles with the direction the cord is being carried. The



cord must terminate where the little scrolls end. Finish these points by splitting the cord, threading the strands in a coarse needle, and drawing them through to the wrong side, where they may be fastened. Never break the material in order to take the whole cord through at one time. Now, with a double thread, bring the needle up at the base of one of the couching stitches, hold the needle up from the work until the thread is taut; then twist until the strand will end where relaxed; then send the needle down on the top of the next couching stitch. In this way, cross the cord from its start to its end, then return in the opposite way, crossing the first series of stitches. Many original ways of slanting these stitches will suggest themselves to a worker. Two or three rows of cord may be laid parallel and close together in this way, or, the ground being heavy, the entire width of the letter may be so covered, and in this case any number of pretty little diagrams will be formed by the couching and twisted silk crossing stitches. A color combination adds to the intricate effect.

In case only one line of cord is used, express the little shading work by stitches following the lines of shading indicated in the drawings.

Where the scrolls curl, work the edges in perspective solidly, to throw out the upper edge.

This is a pretty method and is worth a little patient practice, which will be necessary to learn to keep the cord well twisted and tight.

## EMBROIDERED TABLE CENTRE-PIECE.

THIS circular design will make a very rich table centre-piece, or it is suitable for a little round-top table-cover. Circular or oval studies have an elaborate effect, there being no intervening blank spaces in the continuous design, as in a square, where the weight, even when the drawing is a connected whole, is more naturally thrown in the corners. An embroidered circle has a heavier appearance than a design of the same size broken.

An appropriate material on which to carry out the following suggestions for working this wreath is heavy white linen. A pleasing combination of color would be three shades of violet filo-floss, and two soft yellows of the ochre tone. The deepest of these yellows may be used for the high lights in the green leaves. Two shades of green will be necessary for the leaves, and they must be selected with the greatest care, for the harmony will certainly be lost if they are crude. They should be warm, and inclining toward yellow.

The high lights in the purple blossoms may be expressed by cream white on the outer edge of an occasional petal. This color combination is suggested in order to teach a few ideas about shading.

The yellow, which in pigment is known as ochre, made more or less opaque with white, should in this study be the key tone, and purple in the right proportion is, of course, its complement.

A double thread should be used in the first work. Outline the stems with the greens, deep on one side, light on the other, uniformly—not confusing the light and dark sides. This will save the stems from a flat appearance.

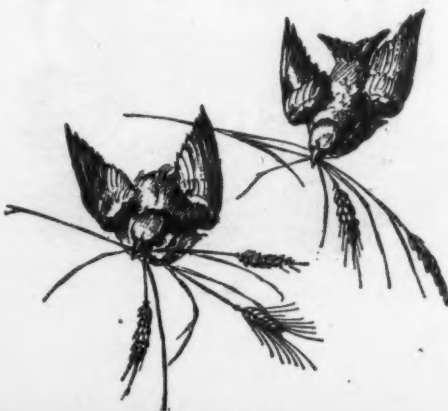
Now mount the linen, and border the petals in long and short stitches, some in the lightest and some in the second shade of purple, and a few with cream white. The long stitches may be from one half to three quarters of an inch long, placed evenly and firmly, alternating with the short stitches. Now, with a single thread in the consecutive shade, work over the petals again; this time, instead of commencing on the outline, the first stitch should begin about an eighth of an inch below it, the second one fourth of an inch below—that is, this second set of stitches will partly cover the first row, being long and short on their upper as well as on their lower edge. When this work is done with accuracy, it blends the colors beautifully, two shades being equivalent to three in effect, because of the alternate length of the upper edge of the second series of stitches directly over the first.

The tiny centre petals may be worked solidly. Take the stitches from the top edge—in this case, away from the centre, the petal being curved over. Use the deepest shades of violet. Work the centres in close French knots with yellow. The slant of the stitches for the calyxes which have lost their petals may be guided by an imaginary centre vein in the sepals, but the slant with this vein should be very slight.

The leaves show but a half section. The vein side should be outlined in the same way as the stems before the embroidery is commenced, and the curved edges should be embroidered with stitches at a gentle slant with this vein.

## ROSE BORDER FOR EMBROIDERY.

In studying this design, one will see at the first glance how much of the general effect of those fresh, breezy, old-fashioned roses is in the drawing. They are to be found in old gardens. They are a bluish pink, very light on the edges of the outer petals, and deepening toward the centre. In the second place, there is in the study a good deal of detail suggestion, which makes one feel the spirit of the delicate flowers, in their flowing edges and curling centre petals. These two points in the design—its daintiness and the bits of detail—give it character, and make it adaptable to sheer material. It will be very pretty if worked on linen lawn or bolting-cloth. The silks in this case should be filo-floss, four shades of pink, three of olive green, and two yellow being necessary. These two shades of yellow may be one light, the other deep, somewhat in contrast; yet care must be taken that they are on a tone not to jar with the pinks. With the ground material stretched on the frame, commence an outer



petal by bringing up the needle, threaded with one strand of the lightest pink on the petal's side line, about one third the way up from where it touches the centre petal. The needle should now be returned at the point where this side line touches the centre petal. This is the first short stitch; the next stitch is the long one, and should begin about one eighth of an inch above the beginning of the short one, and end on nearly the same parallel as the short one, being laid close to it, but not so as to lap over. The petals are bordered by continuing these stitches, the guide for their proper slant being the centre of the flower, toward which they should be directed.

These outer petals, folding one over the other at the sides, need to have their edges brought out by the use of the second shade of pink on the under petals.

The folded-over edges of the small inner petals should be raised by filling them in first with horizontal stitches. This being done, work them over for their last covering with even stitches at right angles, following closely the outline on both edges. They may be raised in this way as much as one sixteenth of an inch, and thus almost cast their own shadow, though this effect must be insured by using the deepest shade of pink to complete these little petals. Where the stitches of this shading work meet what would be the upper edges of these petals if open, they should be taken from their lower end up to the folds. This keeps the edges of the folds from being broken, and helps still more to make them stand out.

Disregard the stamens in this work; they will be by it partly covered, but their slant from the centre will keep the general direction from being lost. This bunch of stamens, starting from the central dot, or group of pistils, may be beautifully expressed by the use of French knots terminating a long stitch instead of made singly. This work in the centre adds to the delicacy of the blossom, and furnishes the little dash of color contrast.

First work the dot with medium green in fine French knots, twisting the single thread but once around the needle. Then, with the needle carrying the deepest yellow, bring it up on the edge of the finished dot, twist three times, and send it down on the anther, thus forming filament and anther by one stitch, which saves the background petal from being broken by the much parting of its stitches because of this work imposed upon it. The longer row of stamens should be formed first with the deep shade, then the shorter in the same way over them with the light shade.

The leaves of this study should be worked in long and short stitch, starting at the apex in the same direction with the vein, the others continuing along the sides, gradually slanting downward to the vein.

THE GAME PLATE and the second of the Fish Service, by Mr. Volkmar, are described under "China Painting."

## COLOR SCHEMES OF SOME OF THE WORLD'S FAIR PAINTINGS.

"THE HOLY WOMEN AT THE TOMB," by Bouguereau, was the subject of a fine full-page engraving published in The Art Amateur, July, 1893. It is an admirable subject for a plaque.

Through the open doorway is seen, in delicate grays, a fair-haired angel clad in white. A warm, creamy light is in the upper right corner of the doorway, and this light is the strongest in the picture. It touches, with somewhat of its own color, the stony ground at the entrance, the folds of the drapery nearest the entrance, the edges of the faces, and the basin carried by one of the women.

The figure to the right has a warm gray robe, with head drapery of light yellow gray. The robe has bluish-gray lights, purplish-gray medium tones, and transparent reddish gray for the darkest shadows. The head drapery has yellow-gray lights, slightly bluish medium tones and warm brownish gray for the darkest touches. This head scarf is the thinnest fabric used in the drapery. The light across the basin held by this woman is yellow and richer than the light in the doorway. Dull yellow and olive, with red brown in the strong shadows, make up the colors used in the basin.

The skirt and sleeves on the kneeling figure are dull old rose, with pinkish gray lights and dull, transparent red shadows. A few strong lights are touched with pink, while the first faint shadows are a bluish gray coming between the general grayish, pink lights and the dark shadows. The almost black drapery on this figure has gray lights with slightly purplish medium tones, and a little red in the transparent dark shadows. The few really high lights are blue gray.

The woman standing has a very dark greenish-blue dress, with blue-black drapery over head and shoulders.

The faces have little color, while the hands are rosy and almost transparent. The pink around the mouth and nostrils, on the tips of the fingers, and between the toes is handled as we see it done only by this master.

The jug at the right is dull yellow brown. The rocky foreground is warm purplish gray. The facings of the sepulchre entrance are bluish gray, while the inner top is strong reddish gray.

[The guides in the Art Gallery told visitors that Bouguereau considers this painting and the "Wasp's Nest" his masterpieces, and values each at \$100,000.]

"PORTRAIT OF CARDINAL LAVIGERIE," by Bonnat, was shown in a double-page engraving in the August (1893) number of The Art Amateur.

The complexion is warm, the eyes are brown, the beard is almost white, and the mustache gray. The chain and cross are of gold; the ring shows a ruby set in gold. The shoe buckle also is of gold, which in the light should be painted with Naples yellow, and in the general shadow yellow ochre, with a few darker touches.

The robe of the Cardinal is of black cloth, the high lights of which are cool dark gray, while the shadows are of a rich black. The binding down the front is scarlet, as are also the buttons. The tassel on the knee is gold. The waist scarf is scarlet watered-silk ribbon; the mantle is scarlet satin and the cap scarlet velvet. The slippers are black velvet, with a nearly white high light, and leather-colored soles. The stockings are scarlet.

The foreground is light yellow, fading into transparent brown shadows. This same transparent brown is seen in the screen behind the Cardinal. The brown fades into reddish gray and then yellow gray in the strongest light; the spirit of the brushwork is well indicated in the engraving. The panel at the extreme left is the same rich brown at the bottom, with a dash of yellow light just above the pile of books. Gradually this brown goes into brownish gray and again into yellowish gray, and finally into blue gray in the frieze at the top.

The books are mainly tan and brown, well worn. The one on the top of the pile is old and worn, and has a thin red book under it.

A map covers the table at the right, on which the countries are colored in the usual way. There is a scarlet reflection on the triangular section near the mantle. The hat is black beaver, with gold and scarlet trimmings. The top book under the hat has a blue-green cover; the other books are in gray and tan bindings. The sword is in a gilded sheath.

L. VANCE PHILLIPS.



## CORRESPONDENCE.

## THE PAINTING OF CHERRIES.

J. A. U.—The study of "Cherries in a Cabbage Leaf," as well as the number of The Art Amateur containing it, is quite out of print; but we copy from our file the treatment of it we published at the time: First draw carefully the general outlines with charcoal sharpened to a fine point. The drawing may then be secured by going over the charcoal lines with a little burnt sienna and ivory black mixed with turpentine. While this is drying—which it will do very quickly—paint the background. For this use bone brown, burnt sienna, and permanent blue. Very little white is needed, but in the lighter tones approaching the foreground, yellow ochre and white are added.

These same colors may be used for the foreground, but, of course, in very different proportions. A good deal of white and yellow ochre are seen, and in the half tints raw umber with a little ivory black is substituted for bone brown. In the immediate foreground substitute light red for burnt sienna. When painting the cherries, select a medium tone of red for the lights and "block" them in with simple masses of light and shade, leaving the sharp touches of high light to be added afterward, as well as the deeper shadows, half tints, and other details. The colors for the medium tone of red in the cherries are madder lake, white, vermilion, and light red, qualified by a little raw umber and ivory black. For the highest lights use vermilion and white. A few soft blue-gray half tints would be an improvement placed between the high light and the shadows, the lithographer having made the colors rather darker than they should be in certain parts. For these half tints use white, a little permanent blue, yellow ochre, a very little ivory black, and madder lake. In the deeper shadows use ivory black, burnt sienna, and a touch of permanent blue. Paint the light yellow-green stems with light cadmium, white, vermilion, and a little ivory black; where the stems show more green, add a little antwerp blue. Paint the green leaves of the cherry with antwerp blue, white, light cadmium, and vermilion. In the shadows add raw umber, and in the deep, warm touches beneath the edges of the cabbage leaf, where it meets the ground, use burnt sienna and ivory black. The light yellow-green veins in the leaf are very effective. Paint them with white, light cadmium, madder lake, and a little ivory black. Observe that these veins are relieved by strong, dark accents. These should be painted carefully with a fine, flat-pointed sable brush—about no. 8—though in the general painting it is better to use medium and small, flat bristle brushes. Do not paint the stems until the cherries are all finished; then put them in with crisp, sharp touches, using the pointed sable brush. It is better for the first painting to mix turpentine with the colors, as this dries very quickly. Use plenty of color, and let the first painting dry thoroughly before repainting. After this use French poppy oil for a medium, mixing a little Siccative de Courtray with it, if desired, to make the paint dry quickly. One drop of the siccative to five of oil is the proper proportion. When the picture is finished and dry, varnish with Soehnée Frères' French retouching varnish to bring out the colors.

## OTHER OIL PAINTING QUERIES.

F. C. L.—To paint the whitish, velvety "bloom" on certain flower petals, first lay in the local color of the flower, and then add the touches of soft gray while the under paint is still wet, using a fine sable. Do not blend these tones.

C. R.—For the warm greens of summer foliage use zinobor (light), and for the lightest tones add cadmium and a little vermilion, with what white is necessary. For richer tones add antwerp blue, raw umber, and burnt sienna.

F. M.—There are free evening classes in New York both at The National Academy of Design and at The Cooper Union. You should address your application to the secretary.

F. L. B. AND IGNORANT.—The Art Amateur publishes a book "Hints to Beginners in Oil Painting." For more advanced students we would recommend Frank Fowler's "Portrait and Figure Painting," which tells in clear and comprehensive language how to set to work to paint a portrait. It has three colored plates showing progressive stages of a painting. The book will be forwarded to you from this office; the price is \$2.

## INTERIOR DECORATION.

J. C.—To darken a yellow pine floor without using stain you may either oil the floor, rubbing it thoroughly in and finishing with some polish; or wash the floor a few times with weak sulphuric acid until it becomes dark enough to bring it into harmony with the oak trim. The floor may be oiled and polished after the acid washes.

SIR: Seeing in what a helpful way different queries are answered in your magazine, I venture to ask a few questions in regard to a music-room. It has a bay-window facing the south, in which I should like to have a window-seat. The bay is eight feet wide where it joins the main part of the room, and is three feet in depth at the middle window. The windows are quite low, being only eighteen inches from the floor to the lower edge of the casing under the sills. I like very much the one shown in the "Principal Bedroom of a Town House" in the March number of The Art Amateur. If I have one like that, it will be thirty-one inches in width from the middle window in the bay. Will that be too wide?

The walls and ceiling of the room are papered. The paper was designed especially for a music-room, and consists of wreaths of light olive green scattered over a cream-colored background. The frieze, eighteen inches wide, consists of larger wreaths, in the centre of each being a lyre. The frieze blends from the color of the background in the paper to a lighter shade, which is carried out on the ceiling. The woodwork is painted to match this lightest shade. The doors are black walnut, and the walls are nine feet high. The shades at the windows are dark, to match the doors.

I have seen some window-seats where a valance was used across the front, and some of wood, panelled, as shown in your illustration. Which way would be preferable? If the wood front is used, should it be stained in imitation of black walnut, to match the doors, or painted like the rest of the woodwork? If the valance is used, should it be of the same material as the cushion? Also, should any of the pillows be necessarily like it?

I should like to have draperies separate the bay from the room, and half curtains at the windows. What materials and colors should you advise for these; also for the cushion? I should like something that would give a nice effect (not too expensive), and that would not fade and look badly if the sun should happen to shine on them. Would it not be better to have a piece of Moorish fretwork across the whole bay (about the width of the frieze—eighteen inches), and have the draperies hang from a pole under that, than it would be to have them hang from the ceiling?

W. B. E., Worcester, Mass.

The first consideration in the treatment of a music-room is to keep it subdued. Quiet harmonies should prevail to the exclu-

sion of all that would distract the eye or the mind. Your scheme of color in the walls, woodwork, and ceiling being rather cold, select a warm contrast for your curtains across the bay-window—a deep salmon shade or warm sienna, in damask tapestry or chenille, and hung as you suggest—from underneath a hood of open fretwork in wood. Be ample in the width of your window-seat, although it need not be the full depth of the bay. The woodwork of the seat, panelled or otherwise, should be painted the same as the other woodwork of the room. The cushioned seat and valance would look best if of the same shade as the curtains. There is no limit as to your choice of pillow cushions. They may be of any variety your taste selects. All dyed textiles are subject to the bleaching influence of the sun. The darker shades stand the best.

## CHINA PAINTING.

"WHIST," who asks for instructions for preparing her own gold for china painting, is referred to the April, 1892, issue of The Art Amateur, in which very full information on the subject was given. The number can be supplied at the regular price.

E. L. J.—So much nonsense is still written about the difficulties of china painting because certain colors "will not mix" that we are constantly receiving inquiries from beginners, who are anxious, naturally enough, in regard to the matter. For the benefit of these and others whom they may concern, the following notes are given as containing, practically, the pith of the whole question: Yellows mix with all the colors excepting the purples and violet-of-iron; they are seldom used with blues. Greens are all rather crude, and need to be modified. Browns, yellows, carmines, grays, or black can be used for that purpose. Reds and carnations mix freely with all the yellows, excepting mixing yellow, with the browns, blacks, and purples.

Blues combine with the carmines and purples to produce every shade of lilac and violet. A little black is sometimes added for very deep tones. Browns are very useful. When used on yellow, they should have a little purple mixed with them.

Yellow, carmine, and green will produce grays of different tones. The carmines mix with every color excepting mixing yellow. With the exception of those named, all mineral colors may be



CRAYON PORTRAIT, BY H. M. MATHFESSEL, OF HARRY M. WALCOTT,

Winner of the National Academy Travelling Scholarship.

mixed as freely to produce desired effects as if they were oils or water-colors. Of course only experience will teach the right proportions to use of each.

"PAULINE."—You evidently misconstrue the meaning of the term "over-glaze." China is made of clay and fired, and is then in what is called the "biscuit," which is a semi-rough surface dull and dry, and without a particle of glaze. It is, however, in a condition to receive the glaze which is now applied, and fired again. The china is now finished and ready to be decorated, unless the decoration was put on before it was glazed, under which circumstances the decoration is termed "under-glaze," because the glaze (which is a transparent substance) was put on over the painting. The only other method left then is to decorate after the piece is glazed and fired. Consequently you apply your colors on this glazed surface, and the process is termed "over-glaze" in contradistinction to when it is done "under the glaze." Now if this is clear, you will readily understand that the colors of one manufacturer cannot be "more over-glaze" than those of another. If, however, you simply wish to know if they glaze better in the kiln—no. The glaze after decorating depends altogether upon the quality of the china, the amount of flux in the colors, and the firing.

"A SUBSCRIBER."—(1) Hydrofluoric acid is an exceedingly dangerous thing to use, and must not come in contact with the flesh under any circumstance, as the agony of the burn is almost unendurable. If, however, you should burn yourself, remember that the antidote is sweet oil. It is safest to wear rubber gloves, and the only way to apply it is to dip a pointed stick into the bottle, and rub with it the spot to be effaced. If it is more than a mere spot, wrap the end of the stick with a piece of raw cotton, tie it on, and then wet with water first. (2) Diluting with water will prevent the acid from acting too quickly and removing any more than is desirable. (3) After using the acid, the cork should be immediately replaced in the bottle. If possible keep the bottle in a tin box, for the fumes will escape and destroy everything with which they come in contact. (4) It will not "eat through the gutta-percha bottle"; that is why it is put up in this way. (5) Without knowing the shape of your "flat pitcher vase," we would hazard the suggestion of a Watteau scene on one side and a floral decoration on the other, as the opposite sides need not be of similar design. Cupids, however, would look well on both sides, and so will flowers. The body of the vase may be tinted, or a background worked in to represent a sky and distant view.

## ART NOTES AND NEWS.

## NATIONAL ACADEMY OF DESIGN SCHOOLS.

THE exhibition of the students' work throughout showed an advance in excellence over that of last year, and in the "antique" classes this was especially marked. Both the first (\$40) and the second (\$20) prizes in the day costume painting classes were carried off by female students—Miss Edyth Linsley and Miss Celeste Hunt, respectively. In the life class Mr. Origen Van Zandt took the silver medal for painting from the nude. The Hallgarten school prize (\$100) for composition was won by Mr. Harry M. Walcott, a young man of great promise, who also took the Suydam silver medal for drawing from the life, and—the most important of all the awards—the scholarship of \$750 for travel and study abroad under the supervision of The Academy. Mr. H. Mathfessel showed excellent work in the departments; but, much to the disappointment of his fellow-students, he took no honors. Last year, they were showered upon him. His present work shows no such positive advance as Mr. Walcott's does; but it maintains a highly creditable average of excellence. The same may be said in regard to Mr. Fuhr, who, too, while very successful last year, is this year passed over by the judges.

The following is the full list of the awards of merit: Antique School, Day Class, Figure.—Silver Elliott Medal, H. D. Ramsdell; Bronze Elliott Medal, Oscar Feher; honorable mention, Jesse Hatfield and Julius Helmecky.

Day Class, Head.—Bronze Elliott Medal, Metta Carter; honorable mention, Maud R. Swift and Anna M. Sherwood.

Night Class, Figure.—Silver Elliott Medal, Meddel Brodhalt; Bronze Elliott Medal, Edward A. Hollwedel; honorable mention, W. J. Brown, William B. Haas, and Joseph Langsfeld.

Night Class, Head.—Bronze Elliott Medal, Leonard Lester; honorable mention, Anna M. Sherwood.

Day Class, Torso.—Bronze Elliott Medal, Francis E. Quimby; honorable mention, Marie Ostrander.

Night Class, Torso.—Bronze Elliott Medal, W. Figueroa; honorable mention, A. H. Kriemeyer.

Life School, Painting from the Nude.—Silver Suydam Medal, Origen M. Van Zandt.

Day Class.—Silver Suydam Medal, Harry M. Walcott; Bronze Suydam Medal, F. B. Williams.

Night Class.—Silver Suydam Medal, F. W. Jacob; Bronze Suydam Medal, Martin Petersen.

Composition Class.—\$100 from the Hallgarten School Prize Fund, Harry M. Walcott; \$50 from the Hallgarten Prize School Fund, Martin Peterson; honorable mention, F. B. Williams.

Painting Class.—\$40 from the Hallgarten School Fund, Edyth Linsley; \$20 from the Hallgarten School Fund, Celeste Hunt.

Travelling Scholarship.—\$750 for study abroad under the supervision of the Academy, Harry M. Walcott.

THE ART SCHOOLS OF THE METROPOLITAN MUSEUM OF ART for the season of 1893-94 will close on May 26th. The work of the students will be on free exhibition during the day. At three o'clock the prizes and diplomas will be announced by Professor William R. Ware. The first prize (\$50) is given annually by the Hon. Charles K. Tuckerman, of Florence, to the architectural class, in memory of his son, Arthur Lyman Tuckerman, the late director of the schools. Other prizes of \$50 each are given by Mr. D. O. Mills and Mr. S. P. Avery, trustees, and of the school committee. Mr. James W. Pinchot and Mr. W. L. Andrews give prizes of \$25 each. The Jacob H. Lazarus travelling scholarship of \$1200, founded by his widow and daughter, will be competed for about the middle of June. A jury of artists selected from the various art bodies of the city will decide to whom the prize shall be awarded.

THE CINCINNATI ART ACADEMY's summer term begins on June 18th and closes on August 25th. Instruction is given daily in painting in oil and water-color, and in black and white work. The fee for the ten weeks is \$20. There are extra classes for china painting and photography.

THE ST. LOUIS EXPOSITION and Music-Hall Association invites artists to contribute to its eleventh annual exposition to be held from September 5th to October 20th, upon the same conditions as those of the Art Club of Philadelphia. The fine art exhibit will be under the directorship of Mr. Charles M. Kurts. Contributions will be called for in New York between August 8th and 18th.

THE BROOKLYN ART SCHOOL has just had an interesting exhibition, the quality of the work being, in general, better than that of the New York National Academy students; but as, with few exceptions, the studies were not signed, we cannot particularize those which seemed to us the best. The exhibition was, however, one of remarkably even quality throughout, the students indulging in no self-conscious caprices, having been, to all appearance, wholly absorbed in their work. An agreeable variety was given by interspersing some works by Mr. Chase and the other teachers.

THE most conspicuous among the miniatures exhibited recently at Knoedler's by Miss Amalia Küssner was one elaborately framed in gold, set off by Rhine-stones, and surmounted by a coronet. The "Countess" proved to be the comic-opera singer, Lillian Russell (Mrs. Perugini); she was not represented in stage costume.

## THE ROBERT CARFRAE SALE OF COINS.

ABOUT the time that this magazine comes from the press, the London auctioneers Sotheby, Wilkinson, & Hodge will be offering for sale one of the best-known collections of Greek coins still in private hands. After having been enriched by accessions from the Wigan, Paravey, Bompou, Weber, Photiades Pacha, Lady Ruthven, Spratt, General Moore, Simpson, de Quelen, and Sim collections, it now, in turn, is to be dispersed under the hammer. After mentioning such names as these, it is hardly necessary to speak of Mr. Carfrae's selections as regards their rarity and artistic merit; it may be said, however, that the taste of the collector seems to have concentrated itself on the Syracuse and Amphipolis series, with the famous dekadrachms by Euainetos and Kimon. The last named is probably the gem of the collection—a fine medallion with the head of Arethusa to the left, the hair in a net, with the signature of the engraver on the diadem and on one of the dolphins which compose the ornamentation. Another gem is a tetradrachm with the head of Arethusa facing, also by Kimon. Among the coins of Beotia was one of Tanagra, celebrated by its exquisite terra cottas. On a silver stater of Phoebus in Crete is a charming bas-relief of young Herakles seated. The series of the Greek dynasts, and especially of the King of Syria, are rich in scarce specimens. It is to be hoped that some of these selected examples of the best art of the Greek engravers may find their way to this country; our die-sinkers might be much benefited had they the opportunity to study them.



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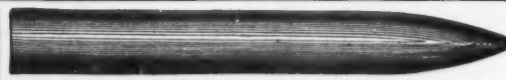
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